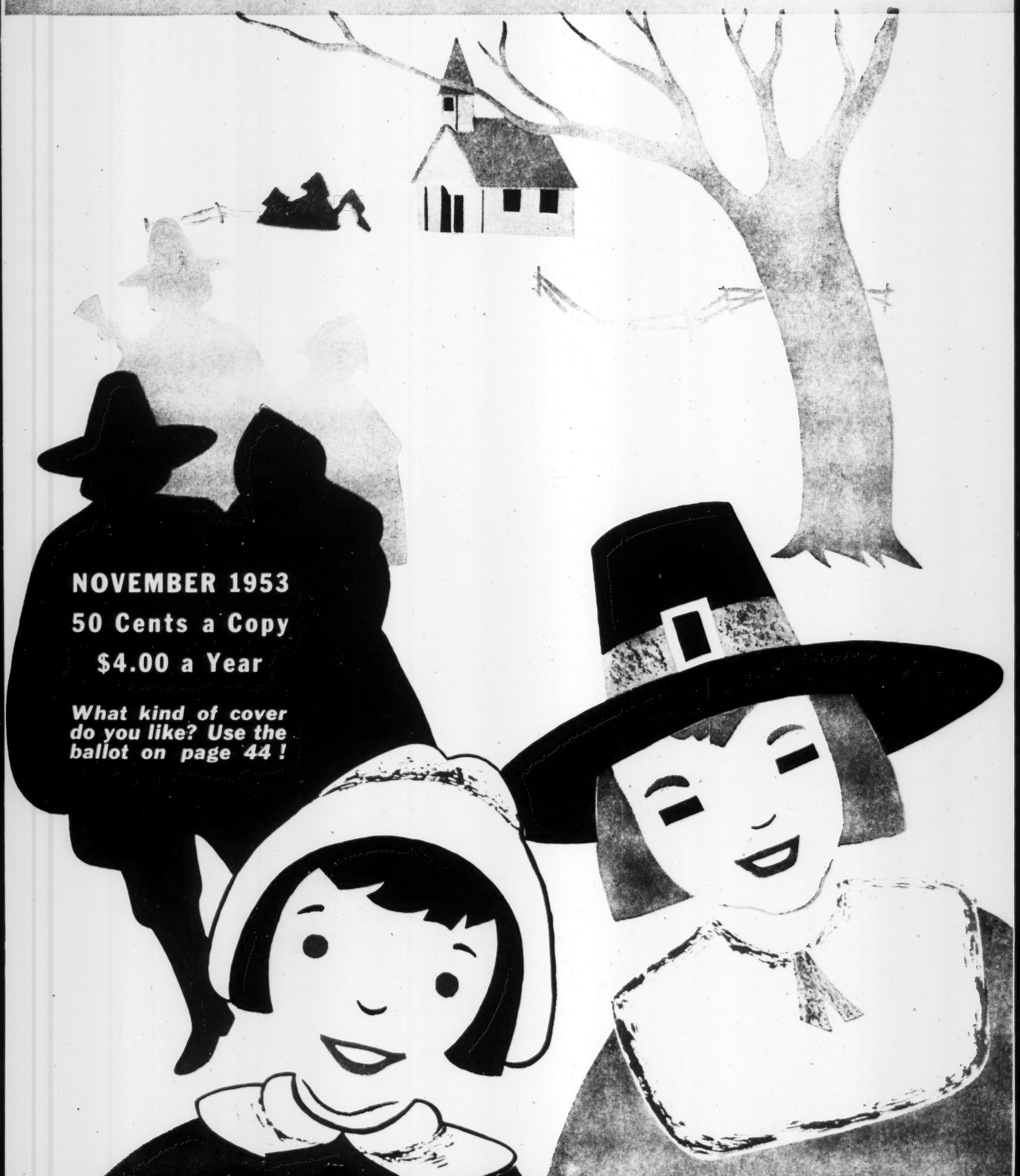
THE INSTRUCTOR



NOVEMBER 1953

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No. 3 *in a series of Discussions by the American Bottlers of Carbonated Beverages with the Elementary Teachers of America.*

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teaching the importance of cleanliness and sanitation?

. . . perhaps your class is studying your local water system, or having a science unit on the importance of pure water.

If your schedule includes plant visits, you will find that carbonated soft drink plants provide ideal examples of production involving highest standards of purity and strictest regulations about sanitation. Best evidence of the place of sanitation in the soft drink industry is the record itself — "No epidemic has ever been traced to bottled carbonated beverages."

Many teachers who have taken groups to bottling plants have written us that children are surprised to learn that water from local sources, after passing all tests required by health authorities, is further purified before being considered suitable for the bottling of soft drinks.

Children are also interested in how the carbonators add bubbling effervescence to the purified water; how the multi-compartment washers automatically sterilize and rinse bottles to sparkling cleanliness, how the filling units measure just the right amounts of syrup and water into each bottle, and how the crowners seal the filled bottles and place them on conveyor lines leading to waiting delivery cases.

Such visits also remind students that the bottling of soft drinks, which are classified as food products by city, state and federal authorities, requires the highest degree of sanitation and cleanliness. Equipment and procedures must comply with local standards; ingredients, flavorings and colorings must be acceptable to State and Federal Pure Food Authorities.

A trip to a soft drink plant inevitably leaves visitors with the impression: "I had no idea that producing a soft drink requires so much skill, care, and mechanical equipment."

If you have a local bottling plant in your area, we recommend a visit with your class. We are sure that the manager will exert every effort to make the visit of your group worthwhile.

The American Bottlers of Carbonated Beverages is a non-profit association, with member manufacturers of bottled soft drinks in every State. Its purposes include improvement of production processes and distribution methods within the industry, research and education concerning bottled soft drinks to the end that the consumer is best served, and promotion of a better understanding by the public of the industry and its products.

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The National Association of the Bottled Soft Drink Industry

American Bottlers of Carbonated Beverages

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	300	29.94	24.93	21.60	19.95
	400	39.39	32.70	28.26	26.05
	600	57.54	47.50	40.82	37.48

Interest is figured at 3% per month on loans up to $150. If the loan is over $150 interest is figured at 3% per month on the first $150 and 2½% per month on that part over $150 and not in excess of $300 and ¾ of 1% per month on any remainder of such unpaid principal balance. These rates are in accordance with the Nebraska law.

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Amount you want to borrow (include present balance, if any) $..... On what date of month will your payment BE IN OUR OFFICE?.....

Age..... Amount earned per month..... Number of months you receive salary.....

Name and address of school you teach.....

How long with present employer..... Previous employment.....

Husband or wife's employment..... Salary per month $.....

To whom are payments on auto made? (Name)..... Town.....

Bank you deal with (Name)..... Town.....

Amount you owe bank? $..... Monthly payments? $.....

What security on bank loan?.....

List below OTHER Loan or Finance company (or person) you NOW owe on a loan:

$..... to (Name)..... (Add.).....

Pay rent or real estate payment to? (Name)..... Town.....

Purpose of loan .....

The following are all the debts that I have:

Full Amount I Still Owe	Paying Per Mo.	To Whom Owing	Address
$.....	$.....	.....	.....
$.....	$.....	.....	.....
$.....	$.....	.....	.....

FILE INFORMATION ONLY — Please list below relative information for our confidential files

Name of Relative..... (Relationship).....
Street..... Town..... State..... Occup.....

Name of Relative..... (Relationship).....
Street..... Town..... State..... Occup.....

Name of Relative..... (Relationship).....
Street..... Town..... State..... Occup.....

Name of Relative..... (Relationship).....
Street..... Town..... State..... Occup.....

The above statements are made for the purpose of securing a loan. I agree that if any loan be completed, the U.S. Mail shall be regarded as my agent.

Sign Full Name Here _____ Street Address.....

Town..... County..... State.....

NOTE

Amt. of loan	1st pmt. due date	Final pmt. due date	Prin. and Int. pmt. in ..... Mo. pmts.	Mo. pmt. (except final) $	Final pmt. equal in any case to the unpaid principal and int.	Omaha, Nebraska Date .....

Agreed rate of interest. 3% per month on that part of the unpaid principal balance not exceeding $150 and 2½% per month on that part over $150 and not in excess of $300 and ¾ of 1% per month on any remainder of such unpaid principal balance; computed on the basis of the number of days actually elapsed, a month being any period of 30 consecutive days.

In Consideration of a loan made by STATE FINANCE CO. at its office in Omaha, Nebraska, in the principal amount above stated, the undersigned promise to pay to said company at its above office said principal amount together with interest at the above rate until fully paid.

Payment of principal and interest shall be made in consecutive monthly payments as above indicated beginning on the stated due date for the first payment and continuing on the same day of each succeeding month to and including the stated due date for the final payment.

Default in the payment of any instalment of the principal or charges, or either, shall at payee's option, without notice, render the then unpaid balance due and payable.

It is agreed that the validity and construction of this note shall be determined under and by virtue of the laws of the State of Nebraska.

This note and any evidence of security accompanying it are subject to acceptance by the payee at its office located as shown above. It is understood that if the loan is not approved, this note and any evidence of security accompanying it will be promptly returned to the undersigned.

NO PRINCIPAL PAYMENTS REQUIRED DURING MONTHS IN WHICH TEACHING SALARY IS NOT RECEIVED.

PERSONAL SIGNATURES REQUIRED ➡

_____

(If married, both husband and wife must PERSONALLY sign)

RETURN THIS FORM PROMPTLY TO AVOID DELAY IN COMPLETING YOUR LOAN

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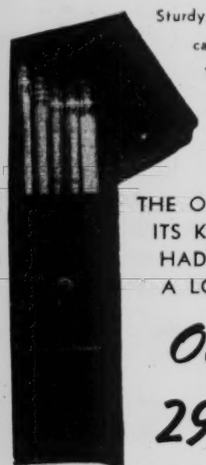

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Talking It Over

Friendly Chats with the Editor

IN MY September column, I mentioned how hard *Marian Owen* had worked on the resource unit dealing with India, Pakistan, and Kashmir, but I little suspected how involved she would get in this month's unit on the Middle East. Her research was tremendous—so great that she could hardly bear to see her manuscript of fifty typewritten pages cut more than half. Consequently, we decided to offer it to you in its entirety for the cost of multilithing and mailing it—a bargain for you and some consolation to hard-working Marian. You'll find details about ordering it on page 68.

All through the Coronation we kept hearing that Elizabeth belongs to her subjects—in the same way we like to think that we belong to you. That is why we are constantly trying to find out what you want and how you want it presented in *your* teachers' magazine. So! turn to the ballot on page 44—and help us decide about the future of *The Instructor* covers.

For many years, the art subject was practically *The Instructor*'s trademark. We'll even be vain enough to wager that many of you young teachers were first introduced to fine art through *Instructor* art-appreciation articles.

Recently we began experimenting with other types of covers. When we reproduced one of the art-contest awards in June, many teachers expressed approval. Margaret Holden, a local teacher, made a special trip to our office to say how much she liked it.

Now we want to hear from you. Remember, you needn't cut out the ballot—copy it on a post card if you wish, but send a post card rather than a letter. With thousands to count, it will be so much easier that way.

Perhaps you will have read about it by now, for an advance notice reached my office today of an article about sixth-grade baby sitters. According to the **Parade Magazine** ***release, it all happened in our nation's capital when some sixth-grade girls were given lessons in baby-tending. Soon the boys were clamoring for the same course, and in a short time 119 sixth-graders (half of them boys) had qualified for baby-sitting diplomas. Now their services are greatly in demand, even by Congressmen's wives.***

Rosemary Sahrle, *who has two younger brothers, insists that interest in bottle-feeding by sixth-grade boys just isn't natural.* Skip Palmer *calls it child labor and says that children that age belong home in bed. But I guess we needn't worry so long as it happens only in Washington, D.C. All sorts of strange things go on there.*

Even though we ought to get the magazine edited by working five days a week, it seems that every once in a while we need to have a Saturday morning session. Often we end up at my house for lunch, and often, too, we relax over some quizzes or puzzles—the kind they have in Coronet *or* The American Magazine. *A few weeks ago,* Margaret Mason *presented one that she says is not original with her, but I think you'll enjoy it.*

What five different words, all spelt with the same four letters, would complete the following verse?

A —— old woman, on —— bent,
Put on her ——, and away she went.
"——, my son," she was heard to say,
"How are we going to —— today?"

I hope that on November 9, during American Education Week, your school will help to celebrate National Loyalty Day. In this nationwide "Call to the Colors," children will lead citizen groups in the salute to the flag. Let there be no mistake about the purpose of this fine venture—it is not an attempt to prove the loyalty of American teachers, for their faith in our American way of life is well established. To the rest of America, teachers and boys and girls are extending an invitation to share with them on November 9 an experience that is a daily occurrence in classrooms all over our country. "I pledge allegiance . . . ." is a personal assurance of our sacred responsibility as American citizens. Help to make this a big day in your community.

Mary E. Owen

Second-graders salute the flag in Dansville's new elementary school.

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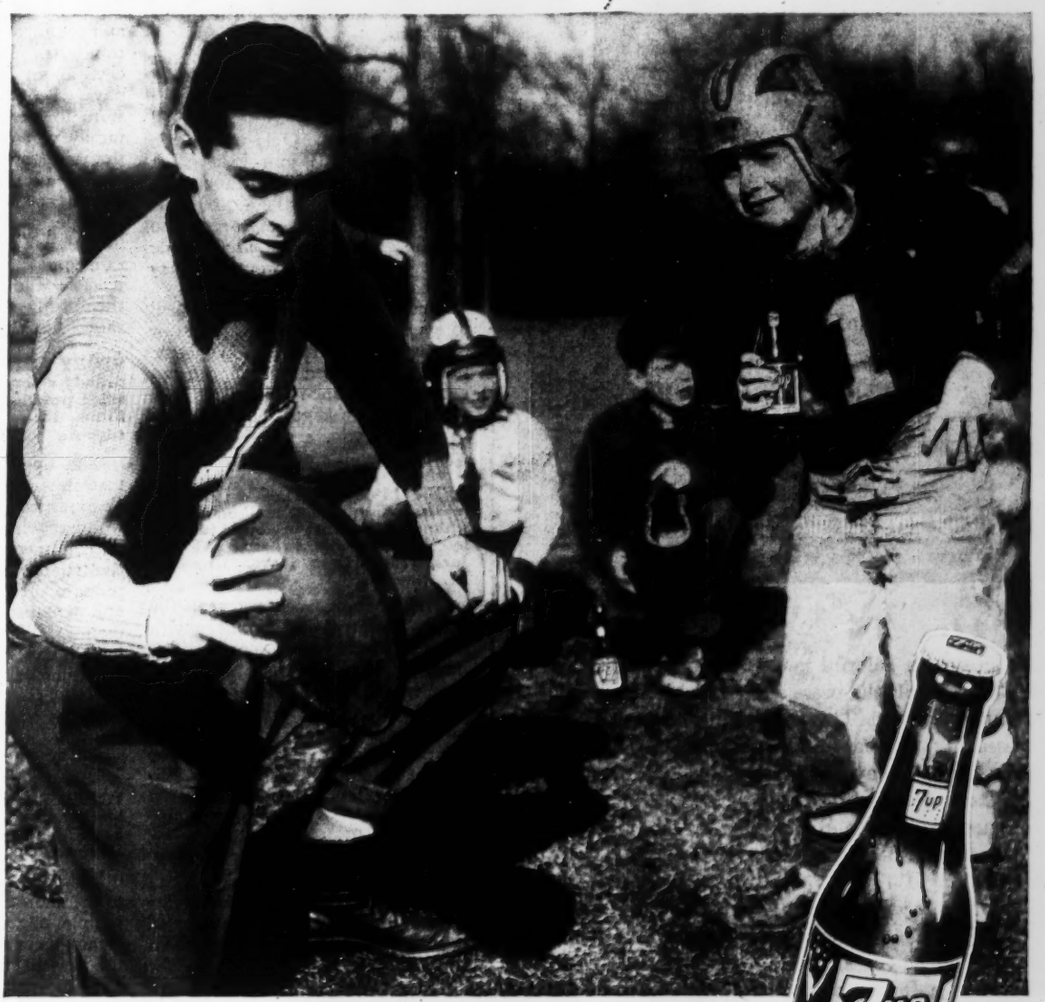

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FILMS You Can Show in Your School

Recommended by

ARTHUR F. BYRNES

Director, Audio-Visual Center, Eastern Illinois State College, Charleston

EGGS TO CHICKENS—11 min.; sound; color; sale; produced in 1953 by Bailey Films, Inc., 6509 De Longpre Avenue, Hollywood 28.

Susan and Steve visit their friend Bob at a chicken ranch. Observing a hen lay an egg, they wonder why some eggs hatch while others do not. Bob attempts to answer their questions.

The inside of a hen is shown in a series of animated diagrams. An egg leaves the ovary, and travels along the oviduct to join a cell from the rooster. Only when male and female cells join is a chick formed. Children learn about incubation, and with the aid of some remarkable live photography also see the growth of the chick inside the egg during its twenty-one-day incubation period.

Finally, the chick leaves the shell to eventually mature into a hen or rooster. Bob explains that some hens and roosters are placed together to produce chicks but that most hens are kept in laying cages to produce the eggs we buy and eat. For middle and upper grades.

DEER LIVE WITH DANGER—10 min.; sound; color, and black and white; sale or rent; produced in 1953 by Encyclopaedia Britannica Films, Inc., 1150 Wilmette Ave., Wilmette, Ill.

The opening scenes reveal the north country in summer with shots of heron and moose. The narrator explains there is ample food in summer. During autumn, the film shows the porcupine, cowbirds, and Canada jays preparing for cold weather. In winter, deer cannot go south and are forced to forage for food in the same area where they lived in summer. Their number multiplies, and there is not enough food for all. As a result, many die from starvation. The film tries to show that it is better for hunters to keep the number of deer down rather than have them starve. For middle and upper grades.

NATURE'S PLAN—12 min.; sound; color; sale; produced in 1953 by Encyclopaedia Britannica Films, Inc., 1150 Wilmette Ave., Wilmette, Ill.

The film tells the story of the natural cycle of water, watersheds, and the distribution of water. Animated diagrams show the cycle. Amply discussed are these problems: how water, through the evaporation process, is drawn from large bodies of water to form clouds; how the clouds meet the warmed air over land and discharge their water in the form of rain; how rain is stored in the earth; how water finds its way back both under and above ground to large bodies of water, thus completing the water cycle. Excellent for the middle- and upper-elementary grades.

ONE RAINY DAY—10 min.; sound; color, and black and white; sale or rent; produced in 1953 by Coronet Films, Inc., Coronet Building, Chicago 1.

Jimmy doesn't like rainy days and the inconvenience of boots and raincoats. His teacher tells the class about Peggy, who likes rainy days. Peggy is on her way to the store to buy food so she and her family can cook it outdoors after the rain stops. She knows it is going to rain because of the dark clouds and the wind that usually precedes rain, so she takes along her umbrella. Sure enough the rain comes. After the story, Jimmy's teacher allows the class to smell the freshly washed air following a rain. For the primary grades.

STORY ACTING IS FUN—10 min.; sound; color, and black and white; sale; produced in 1953 by Coronet Films, Inc., Coronet Building, Chicago 1.

The opening sequence shows a teacher reading some of *Tom Sawyer* to his class. One child wonders why the class couldn't act out the scene. The teacher allows the characters a few minutes to prepare. He turns to the camera and explains the method to the audience. The film shows how verbalism can be partially eliminated by using this dramatizing technique. The characters, with basic easily constructed props, act out the fence whitewashing scene. For primary and middle grades.

YOUR CLOTHING—10 min.; sound; black and white; sale; produced in 1953 by Young America Films, Inc., 18 East 41st Street, New York 17.

This film adds a new dimension to commonplace clothing. By comparing pages from a mail-order catalogue in grandfather's time and the present, the point is made that clothing styles have changed to make people more comfortable. The protective aspects of clothing are discussed and shown. Weather and its effect on proper clothing selection and wearing, animation showing correct shoe fitting, and the methods of caring for clothing contribute to a film that ought to give children a new respect for clothing. For middle and upper grades.

Film Reference Sheets

Many teachers have asked for reference lists of current films. Dr. Byrnes is now preparing the material for his first sheet. If you want a copy of Film Reference Sheet No. 1, send a stamped self-addressed envelope with your request to Dr. Arthur F. Byrnes, Editorial Department, *The Instructor*, Dansville, N.Y.

NOW Is the Time!

Have you sent for the *free map* (suitable for framing) and the interesting facts about the Louisiana Purchase? This offer of free teaching materials appeared in the Wrigley advertisement on page 78 of the September INSTRUCTOR.

If you want this material, send your request *immediately* to *The Louisiana Purchase Association, 609 International Building, New Orleans, Louisiana.* Word has been received that the special office (opened to provide information about the famous transaction) *will be closed after November 1st.*

* * *

It's not too early to do something to prevent a last-minute rush at Christmas time, and perhaps save you and your pupils disappointment. Any materials you want for the holiday period should be ordered as soon as you see an offer and realize, "That's it!"

American Education Week Nov. 8 - 14

WHEN the National Education Association and the American Legion inaugurated the education-week program, in 1921, their aim was to inform people of the accomplishments and needs of the public schools and to secure community support, as well as showing reasons for appreciating the schools. Since then, the U.S. Office of Education and the National Congress of Parents and Teachers have joined the original sponsors.

"Good Schools Are Your Responsibility" has been chosen as the theme for 1953. Daily topics have been planned as a guide.

Why not fix responsibility for celebrating American Education Week by having a definite committee? Start planning early, in cooperation with other school and community groups, and provide a source of finances to meet the small expenses which will be inevitable.

Creative activities which will appeal to child and adult should high-light the week. Arrange to use those which will bring the citizens (*not just parents*) to the school, and which will be most effective in bringing the school to the public. By using radio, TV, newspapers, movie theaters, and service clubs, the message will reach everyone in the community.

Almost as important as selecting the committee is setting a deadline date for completion of the plans. Any material ordered for the program should arrive by this date.

The National Education Association has a list of publicity helps that can be obtained for a small fee. Your committee can decide whether to get the manual containing material for writers and speakers, posters, seals, and so on.

Make American Education Week an event in your community.

SPECIAL EVENTS

Nov. 3—Election Day
Nov. 8-14—American Education Week. Theme: Good Schools Are Your Responsibility
Nov. 11—Armistice Day
Nov. 15-21—National Children's Book Week. Theme: Reading Is Fun
Nov. 26—Thanksgiving Day

Thank-You CONTEST

Send us your vote for the item you like best in this issue. The contributor whose item wins the most votes will receive a bonus equal to the price paid for the manuscript. If you wish, you may write a letter telling why you chose the item. The best letter about the winning item will receive a year's subscription to THE INSTRUCTOR.

Copy or paste this ballot on a post card, and mail to reach us not later than November 15. Address: November Thank-You Contest, THE INSTRUCTOR, Dansville, New York.

My favorite item in the November 1953 issue is:

.....

.....

by .....

on page .....

Name and Address:

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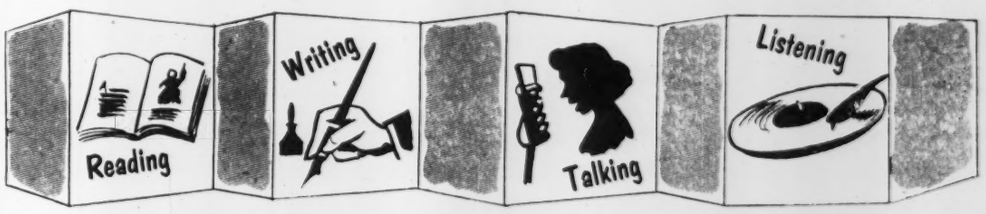
Grade You Teach .....

To meet your present needs—and to provide for needs to come—



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The books are designed to conserve teaching time and effort. A novel yet well-tested pattern of text and teaching material—the *alternate system*—helps teachers get results in spite of crowded schedules and large classes.

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Efficient use of every book is made easy by the *alternate system* of English instruction and social applications. For subject-matter mastery the teacher has at hand the basic facts of language. Social applications of language skills are abundant. Use them as the core of your course.

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The Macmillan English Series is truly a language arts program, with ample attention to writing—talking—and listening. Spelling is taught as a function of writing. Each book is a vehicle for purposeful reading.

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Pending completion of *The Macmillan English Series* as a twelve-year program, Bulletins are also available for high-school teachers. Be sure to write in the name of your school.

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Holiday Activity for December

SUGGESTED ON THE CLASSROOM BREAKFAST CALENDAR

This full-color classroom calendar, size 12"x18", has been prepared to aid in establishing better breakfast habits in the home. Some of the monthly illustrations and activity suggestions are planned to encourage parent cooperation.

It is part of a complete breakfast teaching unit for grades 4, 5, and 6, which includes **a 28-page Teacher's Manual** "Two Better Breakfast Plays and Other Classroom Activities," edited by Laura Oftedal, Laboratory School, University of Chicago . . . and **30 Children's Leaflets** to assist the children in planning breakfast menus.

Reader's Digest says . . .

"Believing that much of their trouble with inattentive and fractious pupils can be traced to inadequate breakfasts, educators in increasing numbers are teaching youngsters the importance of proper breakfasting."

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A Family Christmas Breakfast

FOR GRADES 4 • 5 • 6

is an excellent way to extend the classroom teaching of breakfast into the home. Here are the activities suggested on the December calendar:

- **Talk about the food needs of the various family members.**
- **Let the children plan a breakfast menu which will be adequate for their family.**
- **Suggest they prepare the Christmas Breakfast as a family party.**

Free!

Educational Director
CEREAL INSTITUTE, Inc.
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REVIEWS of *New Records*

ELVA S. DANIELS

NOVEMBER brings with it that American holiday when we give thanks for a bountiful harvest. You can introduce the thought of harvest time around the world in six folk songs with *Harvest Time* (YPR 9001, 78 rpm, $1.25). The French corn-harvesting song invites stamping, clapping, and bowing; the Bohemian tune is mournful, but slyly humorous; the English one is delightful as it tries to keep the fly off the turnip; the Latin-American peach-picking air is lovely; the Japanese song is Oriental in style; and the American one is the familiar "Pick a Bale of Cotton." The words are on the record jacket.

Children never fail to be intrigued by the story of the Indians attending the first Thanksgiving feast. Many music textbooks contain true Indian melodies, but if you have ever tried teaching them, you may recall that they sounded a bit weird to you and your pupils. A recording can help you. One of the discs in the *Merry Music* album (RCA Victor, WE 96, 45 rpm, $5.75, and 78 rpm, $6.50) presents songs from the text about *Hiawatha's Childhood*. The album contains other songs about America, the seasons, adventure, journeys, and the out-of-doors.

Even if your pupils are too young to participate in barn dances, they will enjoy the toe-tapping rhythms of barn-dance tunes. *Hillbilly Play Party Songs* (Mercury Childcraft No. 19, 78 rpm, $1.05) includes "Rig a Jig Jig," "Big Rock Candy Mountain," "Pop Goes the Weasel," "Shoo Fly, Don't Bother Me," and "Little Old Log Cabin." This last song employs the square-dance words. For a more authentic version, you might be interested in Carl Sandburg's *American Songbag*.

Thanksgiving Day means a big parade in many localities, and what child doesn't love the music of a big brass band! The latest recording of the Cities Service Band of America is *Sunday Band Concert* (RCA Victor, LPM 3120, 33⅓ rpm, $3.00). The single record contains eight marches that can be used all through the school term: "Carnival of Venice," "Dixie," "Listen to the Mocking Bird," "Spirit of Freedom," and "The Old Oaken Bucket." Three originals by Director Paul Lavalle are also recorded: "The Ballyhoo March," "United Press March," and "Big Joe, the Tuba."

Would you like one record that could be used from fall right through till May Day? The five selections in *The Music Box and Other Selections* (RCA Victor, ERA 26, 45 rpm, $1.50) are played by the Boston Pops orchestra under the direction of Arthur Fiedler. Use "Pop Goes the Weasel" and "Turkey in the Straw" in the fall and again for May Day. Play "The Music Box" and "The Toy Trumpet" during the Christmas season, and "Pavanne" when the class is tired of learning about European music and musicians. This is a contemporary composition with a simple rhythm and delightful melody. This record is one of the new extended-play series; it should be a boon to schools.

If your class seems uninterested in singing, perhaps you are choosing songs beneath their standards. Many rote songs have clever words, but insipid melodies; it's no wonder that children balk at learning them. Many beautiful melodies cannot be sung because there have been no words available, or because the words were beyond children's appreciation. Here is a record (Mercury Childcraft No. 24, 78 rpm, $1.05) which makes this possible. *The Hare and the Tortoise* is set to the tune of "La Cinquantaine," *My Tiny Two-Wheel Scooter* turns out to be "Humoresque," *My Little Toy Boat* is "Barcarolle," and *My Little Choo Choo Train* is "Funiculi Funicula." You'll have to get the words by ear as they are not on the cover.

If you are guiding the small fry you will want *New Mother Goose* (Mercury Childcraft, No. 22, 78 rpm, $1.05). There are four original songs by Ben Aronin. "What Shall I Be" (when I grow up) lines up a choice of occupations from police chief to motorman. "Raggedy Jig" describes the antics of a tap-dancing acrobat with snatches of descriptive music. "Tiny Tom Tiddle" introduces the flute, drum, and fiddle in the most appealing manner imaginable. "Sleepy Time Hollow" should prove handy to calm the girls and boys after they've danced and played their make-believe instruments.

Where to Get the Records

If records reviewed in this department each month cannot be purchased or ordered from your local record store, you can secure them from either of these two supply houses: Children's Reading Service, 1078 St. John's Place, Brooklyn 13, N.Y. (excellent catalogue classified and graded, $.10), and Educational Services, 1702 K St., N.W., Washington, D.C. (free catalogue).

Club Exchange

THIS free service is open to elementary-school teachers and pupils. Reply to any of the notices published here by mailing your answers directly to the teacher whose address is given; or send us a notice of your own, mentioning some point of interest in your locality. All letters received during the six weeks following publication of your notice should be answered. Items should give complete addresses, and be signed by the teachers themselves. Send them early, addressed to: Club Exchange, THE INSTRUCTOR, *Dansville, N.Y. We are unable to supply names of individual pen pals.*

Why not offer to exchange a reel of tape? In your recording, you could describe your school, community, and the surrounding territory. The children will enjoy making it and other schools will like to receive it. In exchanging tape, be sure to tell the speed at which you recorded.

Arizona.—My fifth grade would like to correspond with pupils in other states and countries. This is a copper-mining town near the Mexican border. The Organ Pipe Cactus National Monument and an Indian reservation are near us. Address: Mr. W. H. Posner, Box 974, Ajo, Arizona.

Arizona.—I teach a fifth grade in a Federally operated boarding school. The pupils are Indians of various tribes—Apaches, Papagos, Pimas, Supais. Ours is a need for enriching the meager English and ideological background by receiving descriptions of other parts of the United States, your weather, your little daily routines of home, school, and community life—any information that will give us more of the background of mainstream life which we in many ways lack. We will answer questions on Indian culture, daily happenings, and the experiences in a boarding school. Our pupils do not like to be thought of as "Indians" but as individuals. Please assign each pupil two or three very specific questions to ask. On receiving them I will assign an individual to answer each letter, thus making more personal correspondence. Address all mail to: Mr. Leslie H. Jones, Theodore Roosevelt School, Fort Apache, Arizona.

California.—My third- and fourth-grade pupils would like to exchange letters and articles of interest with other pupils of the same grades in the United States and other countries of the Western Hemisphere. We are in the San Fernando Valley, where one of California's historic missions is located. Address correspondence to: Miss Marilyn Cook, 12026 Tiara St., North Hollywood, California.

Connecticut.—The pupils in our seventh and eighth grades would like to correspond with other seventh- and eighth-graders throughout the United States. We live in a small dairy-farming village within the great New England textile region. Many of our pupils are Scouts, 4-H members, and Grangers. Address all correspondence to: Mr. Michael Phelan, Principal, Pomfret Community School, Pomfret Center, Connecticut.

Illinois.—Since the Club Exchange was of great help to my pupils last year, I should like to continue the project. My pupils are in the seventh grade. We should like to hear from schools all over the United States. Address: Miss Bertha H. Winston, Emerson School, 1700 West Walnut Street, Chicago 12, Illinois.

New York.—The pupils of my fourth-grade group would like to exchange letters, ideas, local information, and objects of interest with other children in the United States and foreign countries. We live on Long Island, about twenty miles from New York City. Address: Miss Leanore Gardner, Main Street School, Port Washington, New York.

New York.—My fifth-graders and I should like to exchange letters, pictures, post cards, and articles of interest with pupils and teachers in other states of the United States and in North and South America. We live in the grape-growing section of New York State along the shores of Lake Erie. Address: Miss Frances Lillie, Ripley, New York.

North Dakota.—My pupils of grades four, five, six, and eight, and I wish to exchange letters, art activities, products, and so on, with pupils and teachers anywhere. We live not too far from the Garrison Dam, which when completed will be the largest earth-filled dam in the world. Address mail to: Mrs. O. H. Swanstrom, Aurelia, North Dakota.

Pennsylvania.—A group of my seventh- and eighth-grade pupils have formed a correspondence club and would like to exchange letters, post cards, souvenirs, and newspapers with pupils of the same grades anywhere. We are near historic Gettysburg, Philadelphia, Baltimore, and Washington, D.C. Send mail to: Mr. Charles T. Lucabaugh, Principal, 635 Frederick Street, Hanover, Pennsylvania.

(Continued on page 93)

New Project-Type Workbooks Do Double Duty for Busy Teachers

Couple projects of universal interest with elementary subjects. Each book has over 30 duplicator masters from which you can make hundreds of clear, sharp copies with any spirit (liquid or direct process) duplicator.

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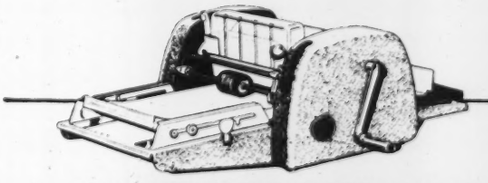

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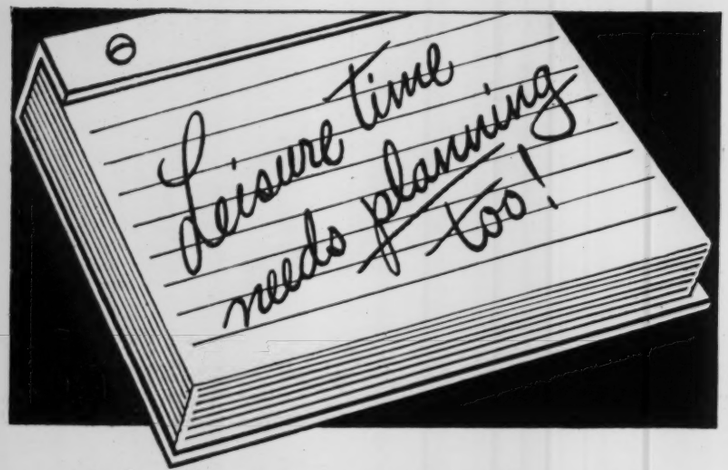

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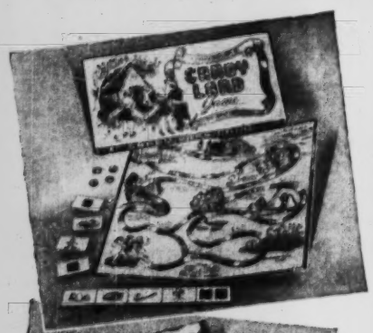


Candyland

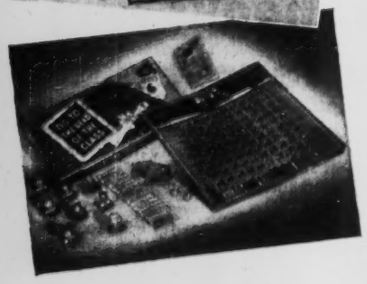
AGES 4 TO 8

An exciting game for primary grades. Nothing to read—players draw cards and move along a rainbow-colored path by matching colors and objects. 2 to 4 players.

Uncle Wiggily

AGES 4 TO 8

A traditional favorite with youngsters who vie for the honor of getting their ailing friend to the doctor first. Full of suspense and thrills for 2 to 4 players.



Go to the Head of the Class

AGES 6 TO ADULT

Advancement in this entertaining game depends on knowledge, ingenuity and luck. 792 questions and answers for juniors and adults. Fun for 2 to 9 players.

Game of the States

AGES 6 TO 14

An educational and entertaining game that teaches the location of each state, its capital city, principal products and industries. For 2 to 4 players.

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From the OTHER SIDE of the FENCE

A Parent's Point of View

EDITORIAL COMMENT: The author, a former teacher with a background of fourteen years' experience, retired in the fall of 1952 to have "a full-time fling at homemaking" with her husband and four children.

Now living on Okinawa, she finds that when the children return from school with their stories of classmates, playground experiences, assignments, and teachers, she "sees the school through new eyes."

A Satisfied Customer

OUR family has never had much luck with planned vacations. However, if we can throw things together and be ready to take off on twenty-four hours' notice, we can tag along with Father on a business trip. Last week we tagged along on a trip to Japan.

We have taken the children out of school several times previously for trips such as this. As they reach more advanced grades, the make-up work for an absence of two weeks becomes more difficult. But teachers usually take the attitude that an opportunity for foreign travel is worth a slight delay in arithmetic progress. The cheerful attitude taken by most teachers toward assuming this extra load is something that makes for a very warm relationship between the home and the school.

Come to Think of It

We once spent a month in the Tokyo and Yokahama area, so this time we decided to take trips to outlying sections of Japan. Last week end we went to Nikko National Park and to the resort area at Lake Chuzenji. To reach the lake, one had to transfer from the train to an electric car, then to a cable car, and finally to a bus. Several buses went by, but they were crowded and did not stop. As we were growing impatient, a Japanese gentleman approached and explained the schedule. I thanked him, and then remarked upon his excellent English.

He looked very pleased. Then in a tone that asked what else would I expect, he announced with pride, "I am a school teacher."

In the Orient the teacher holds a very high position in his community. As I listened I realized that I had a feeling of near reverence for this man who identified himself as a teacher with such pride.

A Pat on the Back

We went to Kamakura to see *Daibutsu* (Great Buddha); we toured the lakes of the Hakone district; we saw the flawless perfection of Mount Fuji; and we enjoyed the forests of Karuizawa. The scenery changed, but one thing was the same—one never failed to see the groups of school children on field trips with their teachers.

One teacher told us that they work on the theory that if one doesn't go sightseeing when he is young, he may never find time when he is older. He said the railways offer sharply reduced student rates, and that teachers work on partial salary through the summer to escort students on tours.

Every child on tour wore a ribbon—one color for each group. Then one student carried a flag of the same color. We noticed that the teachers never hunted for the children. It was up to the children to keep an eye on the flag so the group would stay together.

We saw amusing evidence that children are pretty much alike the world over. There couldn't be much to see inside the head of Great Buddha, but the children were far more eager to climb the stairway up to the head of the statue than they were to admire the great bronze piece from its base. There were little children who would climb one side of a great curved bridge at Kamakura, then sit down at the top, and slide down the other side. Most of all I was amused by the older boys who set up camera and tripod in front of the Imperial Palace. They would set the camera for a time exposure, and then run to get into the picture so they would have evidence of their having been at this most special place in all Japan.

A pat on the back to teachers everywhere who help organize and guide these wonderful experiences for their pupils.

Make the Shoe Fit

When a child misses school it may be for a trip like ours, but usually a prolonged absence is because of illness. On either occasion some make-up work is necessary. Bringing a child up to class level on general subject matter is sufficient for make-up, I think.

Three years ago when we went to Japan a teacher insisted that our daughter write every piece of written work that had been done by the class for every day she had missed. Since much information would normally have come from class discussion, the task consumed weeks. She was in good health and the project didn't hurt her, but I have seen similar demands made of pupils who have been out because of illness. Make the shoe fit when designing make-up work.

Hope A. Diffenderfer

Let's Laugh

The bright remarks that children make are a source of pleasure to all of us. Do you know an amusing one? Send it to us, and if it is published, we will pay you one dollar. All items should be typed or written in ink, one item to a sheet. Your name and address should appear on each sheet. Be sure to use your own first name. Mail all items to: Let's Laugh Department, THE INSTRUCTOR, *Dansville, N.Y. Contributions for this column cannot be acknowledged nor can they be returned if we are unable to use them. However, items not heard from in six months may be considered rejected.*

After my pupils had come back from the basement where they were sent each day before marching to the cafeteria, Philip told me that Jerry hadn't washed his hands.

When I asked how he knew, he said, "I saw him when he didn't!"

LAYLA MILLER
West Point, Mississippi

When the Edgemont Dairy milk truck parked near the school cafeteria, I overheard three boys arguing.

"We buy Edgemont milk. It is the best there is," stated John.

"It is not," protested Bruce. "My mom buys Allclover milk, and it is better."

The third lad ended the argument with, "We have cow milk. It is just as good as those other kinds, I bet."

GWEN INSELSBERGER
Kearns, Utah

A small girl was given a banana, which she didn't like. Her mother urged her to eat it, saying, "It won't bite you."

"I know," Sally admitted, "but I don't want to bite it either."

PATRICIA HAWKINS
Madisonville, Tennessee

"Dolly," I asked my daughter, "why do you drink your milk in kindergarten, and not at home?"

"When the teacher says drink your milk, she means it, and you don't," the child replied.

GENE WRIGHT
Redwood City, California

New Catalogue

THE 1954 edition of the *Annotated List of Books for Supplementary Reading* is now available, without charge, from Children's Reading Service, 1078 St. John's Place, Brooklyn 13, N.Y.

One thousand children's books, from more than forty publishers, are arranged by topics and grade levels. Many of the books, suitable for use from kindergarten to the ninth grade, are specially designated for remedial reading.

The Children's Reading Service will provide book exhibits for committees selecting school library material, for P.T.A. meetings, and for city and county book fairs. All the books listed in the catalogue can be supplied at the best school discount. Teachers, librarians, superintendents, and principals can receive a catalogue on request.

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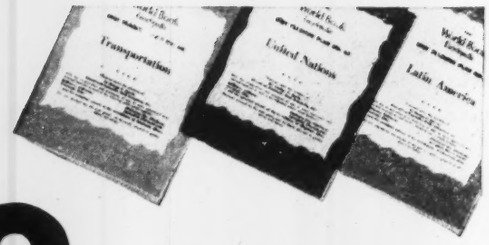

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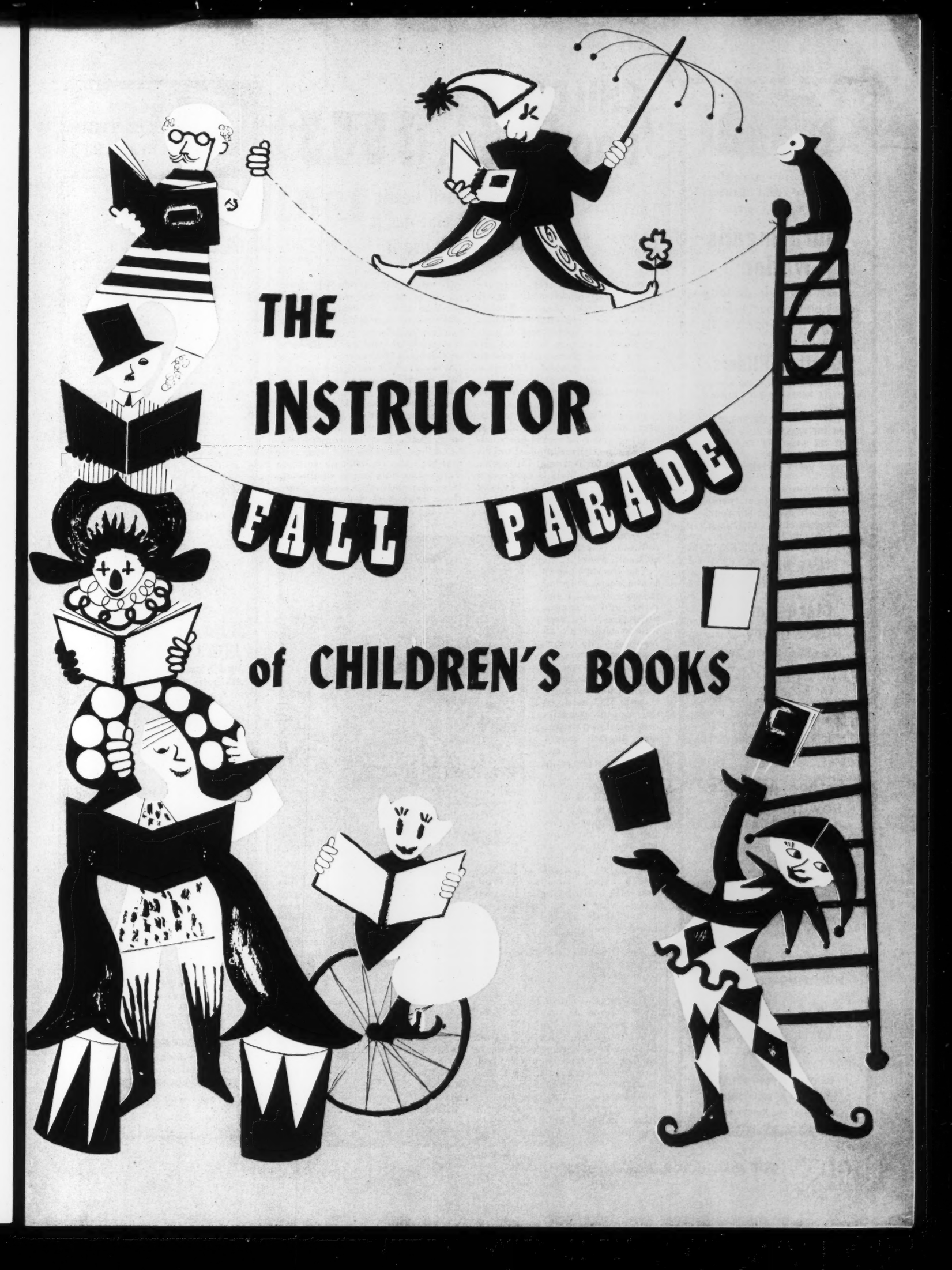
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CHILDREN'S BOOK WEEK 1953

- *What you will need*
- *Where you can get it*
- *How you can use it*

TODAY more than ever, there are scores of books within reach of our children. There are books to suit all ages and interests: books on music, history, nature, astronomy—picture books for the young, biographies and adventures for the oldest. Filling a child's bookshelf and sharing stories with him is providing him with endless friends and adventures. It is teaching him to discover for himself the wonders of reading and how much *fun* reading can be. "Reading Is Fun" is the slogan for National Children's Book Week, which is celebrated from November 15-21. Every teacher and librarian should try to make this "Reading Is Fun" spirit last throughout the year instead of only the seven days of Book Week.

The fun and gaiety in reading is reflected in the Book Week poster and streamers, all designed by well-known children's illustrators. The poster, reproduced here, is 17" x 22" and was designed by Jan Balet. Printed in five colors, it costs $.35, with reductions on quantity orders. The streamers, in two colors, measure 17" x 5" and cost $.30 for the set of four.

Besides posters and streamers, Book Week materials include full-color bookmarks (500 for $2.50) reproducing the Book Week poster, and a new record ($3.50). One side of the record is called "Reading Is Fun" and tells, in Ruth Gagliardo's own words, what fun reading has been in her family. The other side contains a reading, by Frederick Melcher, of A. A. Milne's "The King's Breakfast."

Posters and records of former years are also available. A complete listing of all materials is in a free manual issued by the Children's Book Council, 50 West 53rd Street, New York 19.

Although Book Week is a time of special emphasis upon pleasure reading, children should be continually encouraged to read good books. There are many activities which stress reading, particularly reading for enjoyment. Children like a balanced book diet—reading only stories is tiresome.

If you have not already done so, make sure that your class is familiar with the school library and how to sign out a book. If it can be done conveniently, take the group to the public library and encourage everyone to get a library card. A card in a public library will encourage reading in adulthood.

Songs, stories, and plays that discuss or mention good books may interest some in reading. The song, "Let's Travel through Story Land," on page 36, mentions several well-known book characters. Your class will enjoy singing it. Have the class see who can name those characters depicted in the drawing above the song.

"Johnny Has Comicopia," a play on page 70, illustrates the problem of comic books versus literature. After reading the play aloud, several may want to find stories about Johnny's rescuers. And for a creative-dramatic activity, several children who have read the same book may dramatize an incident that would make others in the class want to read it.

Mrs. Powlesand's class made figures illustrating their favorite book characters. (See page 51.) Several of these figures would make a good exhibit for the hall or for the library.

Whatever activities your class takes part in, be sure they are such that your pupils themselves will say, "Reading is fun." Then you will have had the pleasure of stimulating good reading.

Macmillan
BOOKS FOR THE SCHOOL LIBRARY

Our Country, America
by Christie McFall
Illustrated by the author
The story of our country dramatically presented in maps, charts and story-telling illustrations with brief text.
Ages 10-14 $2.75

Circus: April 1st
by Louis Slobodkin
Illustrated by the author
The circus came to town on April Fool's Day, but that couldn't explain all the crazy things that happened.
Ages 8-12 $2.00

The Friendly Phoebe
by Berta and Elmer Hader
Illustrated by the authors
About a baby bird that the McGintys adopted when they found it on their terrace at Willow Hill.
Ages 8-10 $2.25

The Major and His Camels
by Miriam E. Mason
Illustrated by Zhenya Gay
A story of the early West and the Major who brought camels to America to help build roads.
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INTRODUCING NEW BOOKS to CHILDREN

RUTH HEWITT

Superintendent, Department of Children's Work, Seattle Public Library, Seattle, Washington

THE pleasure of reading is the keynote if reading is to become an integral part of an individual's life. The teacher finds this fact a constant guide in developing reading ease and in leading the child into the many branches of knowledge that open up for him as he advances in school.

But devoted as we are to the recurring theme that "reading is fun," just what is the principal ingredient that substantiates that claim? We have to refresh our minds continually with the fact that it is the book that is able to transport us and in which we "can lose ourselves" that gives us pleasure. The child's story should have characters that breathe, action that takes the reader right into the excitement, a story that inspires genuine laughter, sympathy, and participation. Teachers, librarians, parents should be on a dogged, single-minded, and continuous search for books that can do this for boys and girls.

It may be picture books for the primary group. It may be detailed books that range around the world and out among the planets for the upper elementary age. Whatever the kind, they will all have one thing in common: an artist or author who is creatively inspired. When Kenneth Grahame, author of *The Wind in the Willows*, was asked why he didn't produce more books he replied that he regarded himself "not as a pump but as a spring." So a teacher can help children to know the pleasure of reading by introducing books that have not been pumped from a writer or artist but that have sprung from a genuine creative ability.

No one can find these books alone. It takes combined effort, with a pooling of everyone's knowledge and a sharing of the results of experimentation with the children themselves.

The elementary-grade child today has before him an amazing array of book material. This material covers every conceivable subject and is aimed at the interest of children as well as the complicated needs of the modern education system. Some are successful in their objectives. Others are mediocre and valueless and become mere merchandise flooding the market. The concern of teachers, parents, librarians, and all who are devoted to children's interests is to winnow out the creative, honest, and usable books and to make them available to the children.

There is no magic divining rod that will point out the successful titles. The books have to be carefully examined in the light of much experience. They have to be experimented with in different situations and by different personalities. The busy teacher may expect her librarians in the school and public libraries to do the careful initial sifting. She herself should have at hand lists from reliable sources, and ferret out starred books whose descriptions appeal to her. She should experiment and make up her own lists and share them with teachers near her. She should snoop and pry into her friends' experiences. No one has ever said the final word about a book, and evaluation is a growing thing.

When the teacher has found some creative books, how does she expose the children to the idea that they hold great pleasure? Fortunately fun is highly contagious and the teacher's own pleasure is readily transmitted. A wise primary teacher cultivates the art of story-telling. She finds that by locating a well-knit story that appeals to her and making it a part of her own experience she can tell it with added personal appreciation. Sharing such pleasures in a group demonstrates that gay and captivating things come from the printed page.

Capturing Young Readers

Primary children should have a table for some well selected picture books and be given leisure to explore these as individuals. The pleasures of discovery should be shared. Both the child and the teacher should have the privilege of expression. When a new picture book lends itself to story-telling, that is a good way to introduce it to the group. When the child reads the pictures to himself later, he feels an added glow of recognition.

As children learn to read and are ready to go on from their readers to the texts in their picture books or the simple little stories published for them, still wider scope needs to be available to them. Regular visits to the school library and an occasional one to the public library are essential wherever possible.

The teacher learns to be adept at picking out appealing incidents from new books and describing one in a little thumbnail sketch by way of introduction to the group. Someone is bound to catch fire from what she has found appealing, and will read and enjoy the book and pass on the enthusiasm. A teacher should have on hand some special story that reads aloud well, and present a chapter at regular intervals. Reading aloud is an acid test and such a book should be carefully selected. It could be more advanced than one the children would be reading for themselves and something to stretch their minds perhaps. Ten or fifteen minutes at a time through a week can do much to renew the spirits of both children and teacher.

As children grow older they become more diversified and personal in their choices. They should be encouraged to explore far afield, to have library cards, to be alert to interesting experiences with books.

We should all capitalize on the great diversity of published books for children. The last ten or fifteen years have seen some outstanding biographies created. The last several years have provided biographies that appeal to all different ages and some are quite successful. They can be found starred in standard lists and can be used to make history and events live in human terms for boys and girls.

Factual Books Can Thrill

We know that creative material is by no means always in the realm of imagination. The last few years have provided many excellent books in almost all the factual and scientific fields. Some are simple and true and illustrated with clear, precise, and exciting drawings. How vines cling, how planes fly, how seeds germinate, the delicacy and strength of a bird's wing, are all elements of wonder and interest. Discovery of the ages of man, and exploring under the sea and among the stars, provide the world's great mystery stories. With factual material the teacher can follow individual interests and utilize individual experiences in family and community life. Books can lead to experiments in the classroom and back yard. Observation is sharpened and books are correlated with life. Through his interests, the indifferent reader will discover that books can transport him.

Some attractive anthologies of poetry recently published should provide the teacher with one or two favorites that she can always have at hand. When rain washes down the window, when Christmas excitement begins to permeate the air, or when the circus comes to town, a selected poem can point up the spirit of the moment. One could well examine the attractive collections of Greek, Roman, and Norse mythology that succeed in keeping the spirit of the originals in attractive and fresh form. As incidents refer to this material—place names and events of history—these can be enlarged upon with stories from the original. The pupils will have an introduction to this lusty and colorful material that forms such a basic background to much of our literature.

There are, of course, as many ways to introduce books as there are people. The best ways are much a matter of personality and individual interests. But we always come back to the fact that the well chosen good book is the essential ingredient.

Outstanding Books for the School Library

LOIS LENSKI

Mama Hattie's Girl A new regional story that tells about a small girl in Louisiana and her trip 'up north' where she finds that life is not just the way she thought it would be. Illustrated by the author. Ages 8-12. $3.00

ANNA ELIZABETH BENNETT

Little Witch Minikin Snickasnee—a nine-year-old witch's daughter preferred going to school to riding a broomstick! A story of humor and enchantment with lively illustrations by *Helen Stone*. Ages 8-12. $2.50

ROBERT OBERREICH

The Magic Lake The once-in-a-lifetime summer of four boys in the northern woods. Illustrated by *Charles Hargens*. Ages 8-12. $2.75

OGDEN NASH

The Moon Is Shining Bright As Day A master wit chooses more than 175 'not too serious poems' from Keats to A. A. Milne. Illustrated by *Rose Shirvanian*. All ages. $3.00

HAROLD McCRACKEN

Pirate of the North To break a curse, a young trapper wintering in a lonely valley battles a vicious wolverine. Illustrated by *Ernest Tonk*. Ages 12-16. $3.00

HELEN FULLER ORTON

Mystery of the Hidden Book A valuable edition of Robinson Crusoe leads two young detectives into mystery—and trouble. Illustrated by *Robert Doremus*. Ages 7-10. $2.00

JOHN SYMONDS

Travelers Three A magic treasure hunt led a tailless cat, a one-eyed dog, and a dwarf, to the King's palace. Very funny story, and pictures by *André François*. Ages 6-10. $2.75

MUNRO LEAF

Reading Can Be Fun The author's inimitable text and pictures will lead every child who hasn't discovered that reading is fun into "the wonderful world of books." Ages 6-10. $2.25

EVELYN ELKINS

Chuck *A Story of the Florida Pinelands*. A boy growing up in the Florida wilderness conquers his handicap of polio through his love and study of wild creatures. "Has the breath of life and humor found in *The Yearling*."—VIRGINIA KIRKUS. Illustrated by *John Gretzer*. Ages 11-15. $2.75

PHYLLIS McGINLEY

The Make-Believe Twins "Blessed with enviable imaginations, Peter and Penny turn themselves into Eskimos, circus performers or lions . . . (Her) eight fantasies . . . have style and humor."—*N.Y. Times Book Review*. Illustrated by *Roberta MacDonald*. Ages 3-8. $2.50

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LOOKING-FOR-SOMETHING, *by Ann Nolan Clark, illustrated by Leo Politi.* An appealing story of a stray burro wandering over Ecuador comes to a satisfactory climax when he finds the "something" for which he was looking. The illustrations by Leo Politi are charming. *Viking*

THE SECRET OF THE ANDES, *by Ann Nolan Clark, illustrated by Jean Charlot.* Cusi, a modern shepherd boy in a hidden valley in Peru, is unknowingly being trained to fulfill an ancient trust as the guardian of the sacred herd of llamas and the hidden treasure of the Incas. Both the narrative and the illustrations convey a sense of mystic beauty that will appeal to the thoughtful reader. *Viking*

THE BEARS ON HEMLOCK MOUNTAIN, *by Alice Dalgliesh, illustrated by Helen Sewell.* Humor, rhythmic repetition, and suspense in good measure give a delightful folktale quality to the story of a little boy who, believing that there are bears on Hemlock Mountain, sets out alone over the mountain to fetch home an iron pot. *Scribner*

Membership in a public library develops interest in leisure-time reading. How many of your pupils have library cards?

NEW WORLD FOR NELLIE, *written and illustrated by Rouland Emett.* A unique and beloved English character, Nellie, the antiquated railroad engine, invades the American scene in a delightfully unorthodox manner. The precisely fantastic drawings are an integral part of this fascinating book. *Harcourt*

APE IN A CAPE, *written and illustrated by Fritz Eichenberg.* The letters are of less importance than the nonsense in this alphabet book, in which the bold, colorful pictures and identifying rhymes display a pig in a wig, a vulture with culture, a goat in a boat and other animals in absurd situations. *Harcourt*

BIRTHDAYS OF FREEDOM, *written and illustrated by Genevieve Foster.* A significant book which traces, in graphic text and effective illustrations, the forward steps and setbacks in the growth of freedom from early Egypt to the fall of Rome. *Scribner*

THOMAS JEFFERSON, CHAMPION OF THE PEOPLE, *by Clara Ingram Judson, with illustrations by Robert Frankenberg.* The man, his times, and his thinking emerge with great reality in this competent, vigorous narrative biography. It will especially appeal to older elementary pupils. *Wilcox*

ONE MORNING IN MAINE, *written and illustrated by Robert McCloskey.* Wonderfully detailed lithographs capture the spirit of childhood and the beauty of sea and shore in the story of a momentous event in the life of a little girl—the discovery of her first loose tooth. *Viking*

AMAHL AND THE NIGHT VISITORS, *by Gian Carlo Menotti, illustrated by Roger Duvoisin.* A tender and gently humorous miracle story of a crippled shepherd boy and his mother who entertained the Wise Men on their way to Bethlehem. It is effectively retold by Frances Frost and colorfully illustrated from the opera which was written for and first produced as a television program. *Whittlesey*

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PUSS IN BOOTS, *by Charles Perrault, illustrated by Marcia Brown.* Wearing elegant French attire, clever Puss struts jauntily through the spirited and richly colored pictures which illustrate this retelling of a favorite classic fairy tale. *Scribner*

TREASURE TROVE OF THE SUN *By Mikhail Prishvin; illustrated by Feodor Rojankovsky.* A wild swamp is the setting for the sensitive story of two orphaned Russian children lost on a cranberry hunt. Beauty of writing and illustration make rewarding the suspenseful tale of their adventures. *Viking*

THE BIGGEST BEAR, *written and illustrated by Lynd Ward.* Action and mood are so completely portrayed in the dramatic illustrations that the brief amusing text is actually unnecessary to the story of Johnny's bear that grew until it was a trial and tribulation to the whole valley. *Houghton*

RED SAILS TO CAPRI, *by Ann Weil, illustrated by C. B. Falls.* Three strangers searching for beauty, truth, and adventure find all three in the discovery of the Blue Grotto of Capri. People and place come vividly alive in a dramatic story told almost entirely in natural dialogue. *Viking*

CHARLOTTE'S WEB, *written by Elwyn Brooks White and illustrated by Garth Williams.* The story of a friendship between a naive young pig and the clever, loyal spider who saves his life is told with delicacy, humor, and wisdom in a perfect blending of fantasy and complete realism. *Harper*

Each year outstanding children's librarians from representative parts of the country make a critical evaluation of the year's output of children's books. This list is the final choice from those 1952 titles having real distinction.

These 1952 books should be in your school library. Check now and include with your '53 order any you've missed.

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By RUTH CRAWFORD SEEGER. Illustrated by *BARBARA COONEY.* More than fifty charming folk songs for the Christmas season. A much-needed successor to *American Folk Songs for Children* and *Animal Folk Songs for Children.* All ages. $3

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By RUTHERFORD MONTGOMERY. Illustrated by *GARRY MACKENZIE.* Captivating, animal-filled tale of housekeeping with a droll menagerie. Ages 11-14. $2.50

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An Article to Share with Older Girls and Boys

When I Illustrate a Book

LYND WARD

Author and illustrator of *The Biggest Bear*, Caldecott Award of 1952

WHEN an artist begins to illustrate a book, he has to think of more than just making a series of individual pictures. A manuscript comes to him as a pile of typewritten pages, and when he reads it, his mind usually starts visualizing what is happening in the story. I suppose you could think of this as a kind of private little movie that the manuscript projects inside the artist's head. I don't suppose it happens in just this way with everyone, but an artist, because he is an artist, thinks in images.

By the time he has finished reading that pile of typewritten pages the artist, inside his head, has transformed a long line of words into a long line of pictures. The problem then is to transform some of these imagined scenes into pictures that can be printed on the pages of a book.

First, of course, he has to know what kind of book it is going to be. What size page? How many pages? Will the pictures be only in black and white or will some of them be in color? These are questions that the artist cannot answer by himself, so he has a talk with the publisher, the person who is going to pay for printing the book and who will sell it to bookstores and libraries. As a result of this conference, the artist knows just what size the book will be, approximately how many pictures there will be room for, and whether he will do the pictures in black and white or in color.

Now he is ready to take the next step, and that is to make sure that he knows fully and in greatest detail the world with which this particular story is concerned. One of the curious things about projecting this movie inside the head while reading the manuscript is that if we don't know exactly what the things the author is talking about look like, the image on the screen can grow conveniently fuzzy, or parts of it be entirely lost in shadow. That doesn't bother us then because we are riding along with the author in the excitement of what is happening.

But fuzziness and shadowy figures are no good when you start making a drawing. Even if the book happens to be a story that takes place in a fog, the artist has to know exactly what things look like before he lets the mist blur their edges and obscure their character. So, before he does anything else, he must ask himself, "Do I know this material well enough to make pictures of it?"

In the case of a book like *The Biggest Bear* this was an easy question to answer. The background of that story is the part of Canada where I have spent most of my summers since early childhood. There are, of course, many story settings with which other artists are as familiar as I am with the forests, lakes, and farming valleys of northern Ontario. It is no great problem to draw pine trees and birches, fences and hayfields, blueberry bluffs and barns, when you have known them all your life. The appearance of people who spend their lives in outdoor work is something you get to know, too. That little movie screen inside your head will show you pretty clearly how they turn up the legs of their overalls, and what the wind and sun do to the rim of an old hat.

But though it is a country that is, so to speak, full of bears, and I have seen them in the woods or at a distance across the field, still I found there was a lot about bears I needed to know. This meant going to the zoo to watch them and make quick sketches of their movements. It meant going to the Museum of Natural History, where you can get even closer and they will pose for you indefinitely. It also meant studying many photographs of bears. From the combination of all this I ended up with a much more exact knowledge of Mr. Bear, and when I came to do the final pictures I could see him clearly enough to give the proper proportion of head to body, make his eyes small enough, and put his ears where they belong, so that he would look like the kind of character he was supposed to be.

I also knew something about the way he moved his legs, and how big his stomach was, and what his feet looked like. It took some experimentation to find out how I could make his fur seem like fur: it isn't quite as easy as it first seems because the body has to be big and round and solid, but the fur has to seem soft; you can't show every individual hair but you have to show enough to convince people that Mr. Bear really has a fur coat.

In the case of a book like *Martin Luther* the problem is quite different. This is the kind of book in which an artist has to deal with a country that is far away, and a historical period long since past. The Germany of the 1500's does, of course, have some things in common with the Germany of today. The mountains and the rivers are pretty much the same, and the skies in winter are probably very similar.

I had a beginning in getting to know Martin Luther's world because Mrs. Ward and I spent a year there, twenty-five years ago, while I was studying art. We had seen the city of Nuremberg, and had visited the house of the artist, Albrecht Durer, a contemporary of Martin Luther; and we knew how cold and gray are the winter skies over Saxony. But I still had to find out many *(See next page)*

From The Biggest Bear (Houghton) by Lynd Ward

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details before I could see clearly the background of specific places, the costumes the people wore, and what the actors in that historical drama really looked like.

The first great source of this knowledge exists in the work of Durer, and another artist, Lucas Cranach, who painted portraits of Luther and his wife and his many friends. Details of clothing and objects that you can't find in the paintings and prints of artists who lived at that time can often be seen in museums. In addition, there are books on costume, architecture, home furnishings, and the details of day-to-day life that make available the knowledge of these things that experts have accumulated in a lifetime of study.

When the artist has filled his mind with enough of these details and as many firsthand contacts as possible, he can be said to "know" the period. He is then ready to go on to the next step. This means making a plan for the book as a whole on pieces of paper cut to the size that he and the publisher have decided the finished book should be. On these he makes a rough layout of each page from beginning to end.

At this point he goes back mentally to that long line of pictures that was in his mind when he first read the manuscript. He pulls out, one after another, the most important of them and jots them down as rough sketches on the pages where they belong in relation to the story. He is thinking now of the content of each of these individual pictures and also of their part in the larger, final picture that will be the total book. He wants to show in close-up the important characters as each comes forward to play his role. At the same time he must be concerned with the changing background behind the human figures—small village, busy city, open field, or banner-hung room in an imperial palace.

He must depict also the developing character of the main figure of the story—what he looked like as a small boy, his changing appearance as he grows older, and the final figure of the grown man. He will also be planning the more important pages for color.

In *Martin Luther* I felt that the violence of the struggle of the peasants against their baronial masters had to be shown with as strong an over-all color as I could use. The incident where Luther burned the Pope's bull outside the city gates seemed overwhelmingly somber, with grays and blacks and browns. On the other hand, another winter scene, where Luther walked in the snow outside the castle where he was in hiding, seemed less ominous, with a bluer, brighter sky, but more lonely too; so there is only a single lonely figure in the forest.

The final step after all this planning in rough sketches is, of course, to take each individual picture as a special problem. It will be worked out in water color, or pen drawing, or whatever medium is best suited to the reproduction process that the publisher has agreed to use.

Each artist has his own way of painting or drawing. My own method in color work is to make a fairly loose pencil drawing on illustration board, to block in the position of main figures and background elements, and indicate the way the area is divided. Then I brush in the main colors fairly quickly so that the over-all effect is indicated in a general way right at the start. I find that this gives me not only a much better feeling about the picture from the very beginning but also enables me to change and adjust specific colors as I go along.

So, by working from large areas down to smaller, and by saving until last the details of decoration, of clothing, the specific shape of jugs and swords and battle-axes and, most important of all, the details of facial appearance—the profile of a nose, the tilt of an eyebrow, the line of a mouth—you finally have a finished picture.

When you have in this way finished all the pictures that were planned in that early rough form, when you have wrapped them up and sent them to the publisher, and when he, in turn, has had them printed in their proper places with words all neatly set in type, then you have a book. And that is what you started working for.

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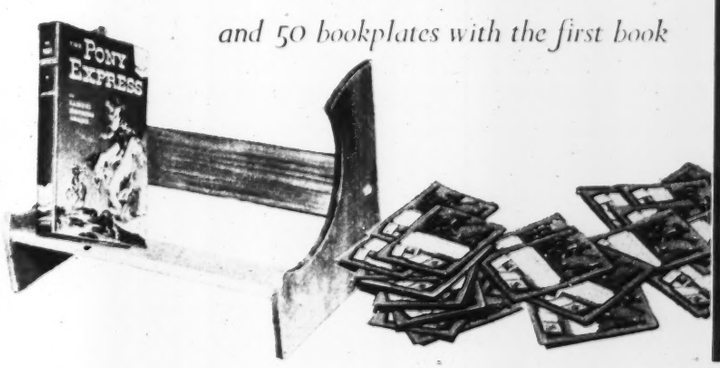

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Ages 4–7 — *The Viking Press; $1.75*

LITTLE FRIGHTENED TIGER

By Golden MacDonald, illustrated by Leonard Weisgard

The very idea that a tiger could be frightened will appeal to children, and this little tiger was afraid of everything. One day, Mother and Father Tiger took their son for a walk, showing him that everybody is afraid of something. He felt very much better when he found out that the stork was afraid of tigers—even a baby tiger.
Ages 4–7 — *Doubleday & Co.; $2.50*

PITSCHI

Written and illustrated by Hans Fischer

The story of Pitschi, a kitten who always wanted to be like someone else—a rooster, a goat, a duck, or a rabbit— has all the qualities of a fine old folk tale. There are repetition, rhythm of text, and beautifully colored, soft illustrations.
Ages 3–6 — *Harcourt, Brace; $3.00*

THE MAILBOX TAKES A HOLIDAY

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ICE CREAM FOR TWO

Story and pictures by Clare Turlay Newberry

Bruce, a little boy, was living in a strange city in an apartment and was frequently lonely, because his mother, who was an artist, had to leave him to look for work. Bruce got over his loneliness quickly, however, when he received a Siamese kitten called Pounce. A fine story which shows a young boy's realization of a family's financial problems.
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MISTER WHISTLE'S SECRET

Written and illustrated by Tony Palazzo

Mr. Whistle, the owner of a toyshop, couldn't believe what he saw and heard. He had suddenly whistled a tune he didn't know and now the beautiful doll was dancing a ballet. Mr. Whistle was mystified until he learned the secret of the magic that made the enchanted doll dance.
Ages 5–8 — *The Viking Press; $2.50*

THE STEADFAST TIN SOLDIER

By Hans Christian Andersen, illustrated by Marcia Brown

Among Andersen's stories for children, the one of the little tin soldier is a great favorite. Marcia Brown has made some lovely illustrations for the story, and the book is designed with dignity and beauty —a real treasure.
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READING CAN BE FUN

Written and illustrated by Munro Leaf

Enjoyment of books builds readers and often through reading comes greater understanding. As Munro Leaf says, our minds have to grow too, like our bodies, if we are to have any fun in life. And to help minds grow, we need good ideas and many of these ideas come from books. "When we learn to read, all of a sudden we know what thousands of new friends all around us are saying to us . . ."
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Written and illustrated by Ruth and Latrobe Carroll

The Smoky Mountains are the setting for this story of a boy and his dog and bears. The atmosphere of the Smoky Mountains and some of the songs and customs of the region are skillfully interwoven into the story. The pictures are particularly notable.
Ages 6–10 — *Oxford University Press; $2.50*

CANARY YELLOW

By Helen Lorraine Hultz, illustrated by Jane Castle

This story has many of the elements girls eight to ten enjoy. It concerns eight-year-old Lucinda and the pet canary, Din Din, that she received for her birthday. The story includes Lucinda's and the bird's adventures when he became a member of her class at school.
Ages 8–10 — *Abingdon-Cokesbury; $2.00*

NING'S PONY

By Hester Hawkes, illustrated by Kurt Wiese

When Ning's family were given a pony by their uncle, they were told that the pony had one fault but they didn't know what it was. Ning (a Chinese boy) was exceedingly happy until he discovered the pony had a fear of bridges. This is a warm, sure-to-be popular story of a boy's love for an animal.
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KRISTIE GOES TO THE FAIR

Written and illustrated by Emma L. Brock

Kristie, the horse who always wears a hat, is a great favorite with eight-to-ten-year-olds, and in this tale her owners, Einer and Elmer, have unexpected mishaps with her when they are taking their pig, Rosalie, to the Dakota County Fair. This is another of Emma Brock's delightful stories of farm life in Minnesota.
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OUTSTANDING SELECTIONS REVIEWED BY *Christine Gilbert*

Curriculum Director, Public Schools,
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THE DRAGON AND THE BOOK

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Some Tips from the VILLAGE LIBRARIAN

A library corner is a must in primary grades. Steal some space even though it means crowding another part of your room, for nothing will encourage good reading more than your library corner. It will mean more when children furnish it themselves.

We redecorated our children's room at the library this summer and the story-hour group was very interested. They asked if they could bring things for the room, and what a conglomeration arrived! Susie's red rocker, Joey's table and chairs, Tommy's old bedroom rug, and Sally's stool came the very first day. The Library Committee was horrified but I adamantly stood my ground.

One September afternoon we put all our donations on the library lawn and painted them. This satisfied the grownups and pleased the children too.

Take advantage of fads. Why not? The five-and-tens do and children are their best customers.

About two months ago it was horses in our library. We took every horse book out of its regular place and put them on a special shelf. Some children read every book on the shelf. Right now we're having a run on dogs and I suspect from the sound of things that books about airplanes will be next.

Books are wonderful prizes, and we mean literally as well as figuratively. A teacher in our local school came to the library exhausted. She had spent two hours choosing awards for a school service club. I could have solved her problem in five minutes.

Lots of young married couples have books of their own childhood which they pass on to their children—treasures that are still good. But I've yet to hear about any father who has passed on to his son a terry-cloth letter he won in the sixth grade for collecting the most scrap paper.

Have a system, but don't let it run you. Some teachers would make a librarian roll over in her sleep. They let children take books without any records and at the end of the year they are ten short. Others have too much system.

All you need are cards with the names of the books and a date stamp. As Billy takes the book, he stamps the card and writes his name alongside of it. Even first-graders can do it with a little practice.

Plastic bags on rainy days. If carrots and apples are important enough to rate plastic bags, why not library books? We bought five hundred at a cent and a half each from our grocer. On rainy days we slip the books into the plastic bags unless the children have other protection for them.

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Carnival of Books has taught me... WHAT YOUR CHILDREN LIKE

Ruth Harshaw

Director, Carnival of Books, NBC Radio Program

THE Carnival of Books is a radio program developed to lead children to wider reading. Having been a teacher, I introduce the finest books published each year as I would have introduced them to a group of children in school had I had the time, the facilities, and the author available. The books presented are selected with the advice of librarians throughout the country, although the final choice is mine. An incident from the book is chosen which will present the main characters and set the scene of the story, but never give away the plot. When the storyteller finishes telling the incident, I introduce the author and a panel of children to discuss the story with the author. Children from many different areas are used, as I take trips each year to record authors in many parts of the country.

Children Like Truth

It is a great tribute to children everywhere that the first thing they want to know is how much of the story is true. Has the author known a boy like that? Has the author ever been to the country or place where the story is laid? Has the author ever done any mountain climbing, or ridden a horse in a race, or seen a forest fire, lived in a mining town, hunted wild animals, or been to sea? If it is a family story, does the author know such a family? Or is the author a member of the family written about, or has he seen the things he describes?

This search for truth explains the great love children have for the Laura Ingalls Wilder stories of the Ingalls family; Maud Hart Lovelace's stories of her early life in a small town; Jim Kjelgaard's stories of the days when he was a forester and a trapper; the Kate Seredy stories about her early life in Hungary; and Howard Pease's stories based on his years at sea. They will enjoy many stories, but the ones they take to their hearts have the strongest ring of truth.

Family Stories

Another tribute to children is their love of a warm family story — where there is a close relationship between parents and children and where the children assume responsibility for family survival. There is a real yearning on the part of children to be a needed, respected, and loved part of a family. Teachers tell me that the more privileged the children are the more they seem to love such stories as *Little House in the Big Woods* and *Little House on the Prairie*. This explains, too, the love children have for *Little Women*. They can take birth, struggle, and death, if truth and reality are there.

Along with the child's yearning for close family relationships, and the yearning to be a part of genuine struggle, is the yearning for laughter. With what joy the children come into the studio when we present such authors as Walter Brooks, Robert McCloskey, Robert Lawson, Beverly Cleary, or Carolyn Haywood! When such genuine humor as these authors write is combined with struggle and other kinds of reality, their stories reach into children's hearts. And who shall say Freddy, the pig, does not struggle? Or Homer Price? Or Little Eddie? And they are all sure that Robert Lawson lives on Rabbit Hill, and he does. And what child has not at some time worried because he felt, as Ellen Tebbits does, that his teacher does not like him? And for no more reason than that he has not been chosen to clean the erasers!

Many things affect the child's interest in a book — the illustrations, the title, the opening. A librarian called me after we had presented the new edition of Tom Robinson's *Trigger John's Son* with the Robert McCloskey illustrations, and with the artist appearing in the interview. The librarian related, "I thought you should know that we have never been able to move *Trigger John's Son* off the shelves, but since your broadcast both editions are out all of the time and I have a waiting list. Also, since the day you presented Keith Robertson's *Tick Tock and Jim*, we had enough children ask for it so that it will be out for six months."

There is no doubt that the McCloskey illustrations delight all young people, but *Trigger John's Son* is as thrilling a story as *Tom Sawyer*. Was there something in the title which did not appeal? At any rate, it was a story which needed to be introduced. And *Tick Tock and Jim* — why had that not gone off the shelves? The librarian said she thought Tick Tock had a nursery-rhyme connotation. She had said many times to children, "*Tick Tock and Jim* is a splendid horse story." But the reply was always, "Well, have you something by Marguerite Henry, or Walter Farley, or Rutherford Montgomery?" Some stories *need* to be introduced. If only we had time to introduce all the best ones to all children!

Factual Books Appeal

Too many of us underestimate the interest that children, particularly boys, have in the straight factual book. The day we introduced Helen Mitchell's *Ships that Made U.S. History*, the director, disgusted, said to me, "You bring in many scripts like this one and we'll be off the air." I replied, "Don't be too hasty. Wait until you hear the interview." All the boys on that panel were bursting with questions, such as: Who was the first captain of that ship, and why did this ship have only

(See next page)

Mrs. Harshaw (right) and a juvenile panel are talking with Elisa Bialk, author of Colt of Cripple Creek, *and Leslie Wilkinson, the postmaster at Cripple Creek, Colorado.*

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many guns, and where did you get this information, and on and on, until the author was dizzy. The panels for *The First Book of Snakes,* by John Hoke, the Herbert Zim books, and Glenn Blough's *The Tree on the Trail to Turntown,* as well as the programs on the Genevieve Foster and Clara Ingram Judson biographies, indicated equal interest.

Many children seem to be born with an interest in wide reading. They will find books even if, like Abraham Lincoln, they have to walk miles. But there are, alas, too many others who must be led to books. Busy teachers have little time to introduce the wonderful world of books to children. Too many teacher-training colleges are not offering inspiring courses in juvenile books. How can the teacher get children to read widely if she hasn't had a background in juvenile reading?

Since I believe that the ability to read, and a desire to read widely, are the greatest things we can give children in their elementary school years, I try to present a wide variety of authors and their books on Carnival of Books. This program may now be heard on more than 100 stations all over the country. It is broadcast on WMAQ in Chicago at 8:45 Saturday morning and on the NBC network on Sunday morning at 9:30 E.S.T. Many cities have it recorded on tape and then broadcast at a more suitable time. Any city with an NBC outlet may have the program if the library supervisor, a PTA representative, or a school administrator will appeal to the local program director or station manager. I want every child to hear the distinguished authors and illustrators who appear each week on Carnival of Books.

Is TV Really More Exciting Than Good Books?

FROM Oklahoma comes this report:

Almost every child in a fourth grade was watching a particularly objectionable TV program shown on a local station on Tuesday nights. At first the teacher thought of counseling the children against viewing the program, but then decided on a more subtle approach.

In co-operation with the school librarian she decided to have her weekly library period during the last hour on Tuesday afternoon. Before the children selected their books they told exciting facts about the books they had just read. Listeners were encouraged to take notes so they could ask for books that appealed to them. Then the selections were made, and during the last fifteen minutes the children started their new books. Home they went with library books under their arms—front-line defense against the blood-and-thunder TV show.

After six weeks, the program's popularity had waned to where slightly more than half the class were watching it. Several weeks later only six of the children still watched the program.

CARNIVAL of BOOKS RADIO SCHEDULE

The following books and authors will be presented on Carnival of Books during November and December. The dates are for the original broadcast.

Nov. 1: *This Boy Cody and His Friends* by Leon Wilson (Franklin Watts)

Nov. 8: *A Place for Peter* by Elizabeth Yates (Coward McCann)

Nov. 15: *A Hole Is to Dig* and other stories by Ruth Krauss (Harper & Brothers)

Nov. 22: *Brighty of the Grand Canyon* by Marguerite Henry (Rand McNally & Co.)

Nov. 29: *Theodore Roosevelt* by Clara Ingram Judson (Wilcox and Follett)

Dec. 6: *Shadrach* by Meindert de Jong (Harper & Brothers)

Dec. 13: *Twenty and Ten* by Claire Huchet Bishop (Viking Press)

Dec. 20: This program will be announced later. Watch the radio schedule in your newspaper for further information.

Dec. 27: *Unwilling Pirate* by West Lathrop (Random House)

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CHILDREN

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get real joy from reading

FANNIE C. HUNN

CERTAIN it is that never has so much been written about how to teach reading. And never before has the problem seemed more complicated and discouraging than it is today, especially to the inexperienced teacher. An enormous responsibility has fallen into the lap of the middle- and upper-grade teacher. Life seems to have become increasingly complex and the evidences of emotional maladjustment of both youth and adults are mounting.

This has resulted in two attitudes toward reading: one requiring a classroom procedure omitting the teaching of anything but highly factual subject matter; the other surrounding the child with many books to be read for enjoyment only. The group demanding greater emphasis on subject matter believes that greater knowledge will lead to emotional stability. The other group, believing the child is more important than the subject matter, encourages the reader to identify himself with the characters portrayed and to express himself freely about his reactions to both characters and situations.

Whatever procedure is followed by the teacher, she must never lose sight of her goal. That goal is so to teach that the joy the child finds in reading will carry over to his reading as an adult. There will be varying degrees of success, but no teacher can be 100 per cent successful, for there will always be a group who go through our schools never caring for books and whose reading will be confined to an occasional periodical and a few sections of the daily paper.

The sympathetic teacher who has helped a child to feel the experiences found in books and to identify himself with a character in the story will understand that child better, and so his reading has become personal and that book has touched his life. What greater joy could be found in reading?

Perhaps something should be said of the status of book reporting as a class activity. Teachers should resist any temptation to make this an unpleasant formal means of "checking on" the child's reading; they should refrain from giving their own opinions too freely but be ready to talk about and get children's reactions to well-chosen words and expressions used by the author. Unless and until the child feels the experiences of a book and identifies himself with the characters, both written and oral reports will be miserable failures and heartily despised.

To read well is to progress slowly. Children should be given plenty of time with a book. The teacher will come to know her pupils better for having seen them through their reactions to the books they read.

There is no exact formula for getting children to enjoy books. It requires a happy combination of good books, discerning teachers, and children ready for adventures in reading. The child who is required to report his reading through a dreary recital of facts is not learning to interpret what he reads as did the child who, after he had read *Three-and-Two Pitcher*, by Colin Lochlons (Crowell), said, "It made me feel that it's a good idea to try hard to see the other fellow's side instead of fighting all the time."

It is this subjective response to the thoughts, feelings, and experiences of the characters of the books that enriches the lives of children through reading. In such expressions the teacher will detect sympathy, tolerance, or appreciations that the child may have toward the people in his own environment. Likewise the absence of these qualities must be just as readily noted.

To be sure, too many exaggerated claims have been made as to what literature is accomplishing in the lives of American boys and girls. Children live in a world of their own, and it takes a skillful teacher to uncover, through carefully planned *(See next page)*

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questions, individual interests, tastes, and the needs of the group. Teachers must know children's books, not because long lists of titles and authors are important but because in them she will find most of the problems facing boys and girls today. Teachers should become increasingly aware of the satisfying qualities to be found in children's books. I wish that in every classroom there could be permanently inscribed the significant words of Emilie Poulsson:

> Books are keys to wisdom's treasures;
> Books are gates to lands of pleasure;
> Books are paths that upward lead;
> Books are friends. Come let us read.

There is growing importance in building emotional maturity in boys and girls. At the same time we must recognize that overcrowded classrooms have made it necessary to teach children in groups and to study their emotional needs through the established curricula. Therefore these conclusions seem justified:

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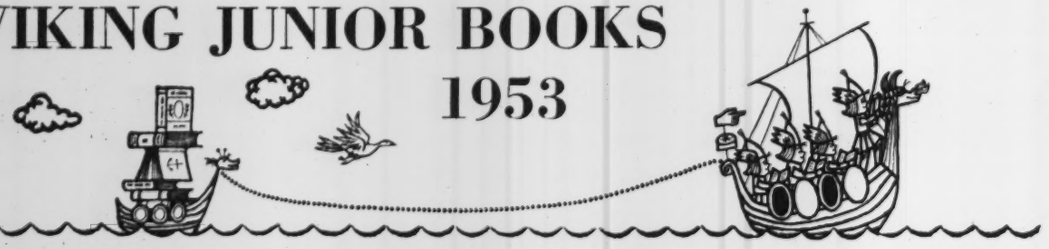

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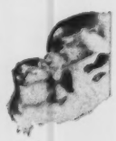

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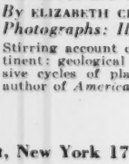

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Six Librarians Select 6 Books Their Children Have Enjoyed

Mildred R. Phipps
Supervisor of Work with Boys and Girls
Pasadena Public Library
Pasadena, California

LOOKING-FOR-SOMETHING
By Ann Nolan Clark (Viking)

There is humor, pathos, and suspense in this delightful story of a little stray burro of Ecuador who was looking for something but he did not know what. Gray Burro followed his ears which always twitched forward until one day they stood straight up, so he stopped. There, coming down the road, he saw a huge bunch of cornstalks, and out from under the load stepped a little boy. Gray Burro looked at the boy and then he knew. Here was what he had been looking for—something to belong to. *Ages 6–9*

Elva Y. Van Winkle
Children's Librarian
The Public Library of the District of Columbia
Washington, D. C.

BIQUETTE
By Francoise (Scribner)

"A goat in a coat!" Whoever saw a goat in a coat? Yet if the little white goat, Biquette, was not to catch cold on her trip to join Mimi, a coat she must have. One was made for her, red, very chic, but Biquette's pride received a sad setback when, on her way to the train, she heard the villagers cry, "Miss Sophie is crazy!" The delightful Francoise is at her best, with more plot, liveliness, and humor than usual. The pictures follow the story so faithfully and with such a wealth of detail that one hardly needs to be able to read to know what happened to Biquette. *Ages 4–8*

Florence W. Butler
Director of Work with Children
Sioux City Public Library
Sioux City, Iowa

ONE MORNING IN MAINE
By Robert McCloskey (Viking)

This is Sal's Day. As if it were not exciting enough that today she and Baby Jane are to go across the bay to Buck Harbor with their father, it turns out to be the day that Sal discovers her first loose tooth. Mother is reassuring and informative. When the tooth comes out she must put it under her pillow and make a wish. Sal has a wish already on tap. Alas, the loose tooth soon becomes a lost tooth. The warm family relationships, fun, and understanding of the story combine with the glorious illustrations to make the book worthy of the Caldecott medal. *Ages 4–7*

MOCCASIN TRAIL
By Eloise McGraw (Coward-McCann)

Marian Herr
Head of Dept. for Work with Children and Schools
Library Association
Portland, Oregon

This is the story of Jim Keath who, at the age of eleven, had run away from home and lived with the Crow Indians. He became so thoroughly Indian that when, at nineteen, circumstances reunited him with his younger brothers and sister, there was a great conflict as he tried to return to the white man's ways. Here is a gripping story of a boy's struggle between two ways of life. It is filled with fascinating and authentic details of Indian and frontier life, together with first-rate adventure on the Oregon Trail and pioneering in the Willamette Valley. *Ages 11 up*

THIRTY-ONE BROTHERS AND SISTERS
By Reba Paeff Mirsky (Wilcox & Follett)

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Nomusa is a ten-year-old Zulu girl who lives in Africa. Like her father, the chief of a Zulu tribe, she is brave and resourceful. Nomusa is very helpful to her mother, one of the chief's six wives, and kind to her thirty brothers and sisters with whom she lives in the kraal. The story describes all the fascinating details about life in Africa that children love: how the girls paint their bodies, their food, pets, and songs, as well as the day-by-day dangers—poisonous snakes and other jungle animals. *Ages 10–14*

WONDER TALES OF HORSES AND HEROES
By Frances Carpenter (Doubleday)

Margaret Miller
Head of Library Work with Children
Birmingham Public Library
Birmingham, Alabama

Young horse-minded readers of the "Hi! Ho! Silver!" variety will have their imaginations challenged by this collection of stories of horses and the heroes who mastered them. The twenty-seven tales from unusual sources will prove a treasure-trove for teachers, storytellers, and nine- to twelve-year-olds. There are stories of horses with magic hoofs, horses that talk, and legendary stories of the centaur and unicorn. A few old favorites will be recognized. The tales are from twenty countries, ranging from Arabia to the Scottish Highlands. *Ages 9–11*

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ROBERT LOUIS STEVENSON

broadcasts a message

IVAH GREEN

Assistant Professor of Education, Doane College, Crete, Nebraska

IF THERE had been a radio station on the island of Samoa in 1900, perhaps Robert Louis Stevenson would have celebrated his birthday, November thirteenth, by broadcasting a message to his young friends.

My dear young friends: I am speaking to you today from Vailima, on the island of Samoa. It is one of the loveliest places in the whole world. As I look out of one window I see majestic mountains beautifully green with thick forests. From another window I glimpse the blue Pacific sparkling under the November sun. The day has ended with a light shower, and the air is cool and pleasant.

But it is not a quiet evening, for there is a concert going on outside my house. Perhaps if you listen intently you can enjoy it with me. The birds and the frogs are rattling and piping, and hailing from the woods. Here and there a throaty chuckle; here and there, cries like those of jolly children who have lost their way; here and there the ringing sleigh-bell of the tree-frog. Can you hear them?

I almost said, "I am talking to you on my birthday." But I can't truthfully say that now, for I have given my birthday away! Here's how it happened.

A young friend of mine, named Annie Ide, wrote me, regretting that she had been born on Christmas Day. She felt she had been deprived of a special private birthday anniversary of her very own. Now what can an old codger like myself want of birthdays any longer? I've had far too many as it is. So, I thought, why not give Annie my birthday?

This is the letter I sent her, made to sound like a real document so that it would be "legal."

I, Robert Louis Stevenson, in sound mind, and pretty well, I thank you, in body:

In consideration that Miss Annie H. Ide, in the state of Vermont, United States of America, was born, out of all reason, upon Christmas Day, and is therefore out of all justice denied the consolation and profit of a proper birthday:

And considering that I, the said Robert Louis Stevenson, have attained an age when O, we never mention it, and that I now have no further use for a birthday of any description:

And in consideration that I have met H. C. Ide, the father of the said Annie H. Ide, and found him about as white a land commissioner as I require:

Have transferred, and do *hereby transfer*, to the said Annie H. Ide, *all and whole* my rights and privileges in the thirteenth day of November, formerly my birthday, now, hereby, and henceforth the birthday of the said Annie H. Ide, to have, hold, exercise, and enjoy the same in the customary manner, by the sporting of fine raiment, eating of rich meats, and receipt

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of gifts, compliments, and copies of verse, according to the manner of our ancestors.

And I direct the said Annie H. Ide to add to the said name of Annie H. Ide the name of Louisa—at least in private; and I charge her to use my said birthday with moderation and humanity, said birthday not being so young as it once was, and having carried me in a very satisfactory manner since I can remember.

And in case the said Annie H. Ide shall neglect or contravene either of the above conditions, I hereby revoke the donation and transfer my rights in the said birthday to the President of the United States of America for the time being:

In witness thereof I have hereto set my hand and seal this 19th day of June in the year of grace eighteen hundred and ninety-one.

When Miss Annie replied to my letter she said that she did not know what effect the accepting of my birthday would have upon her age. And so I wrote again to her.

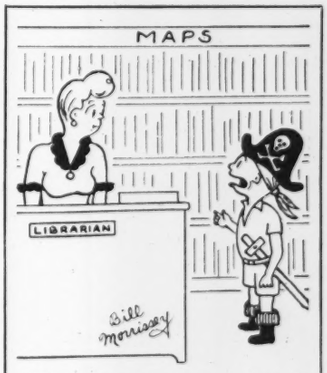
From the moment the deed was registered, the 13th of November became your own and only birthday, and you ceased to have been born on Christmas Day. Ask your father: I am sure he will tell you this is sound law. You are thus become a month and twelve days older than you were, and will go on growing older for the future in the regular and human manner from one 13th November to the next. The effect on me is more doubtful. I may, as you suggest, live forever. I might on the other hand, come to pieces like the one-horse shay at a moment's notice. Doubtless the step was risky, but I do not in the least regret that which enables me to sign myself your revered and delighted name-father,

Robert Louis Stevenson

Still, I like to observe the anniversary of my one-time birthday: that is the reason I have chosen to speak to all my young friends in this manner today. Many of you have written me letters. I am grateful that you do; and happy that you like the poems in *A Child's Garden of Verses.* Some of you have said that you were thrilled with Jim Hawkins' adventures with the pirates in *Treasure Island.*

Do you know what name I am given by the people of Samoa? It is "Tusitala," which means "Teller of Tales." You, too, may call me by that name, if you wish. I cannot answer you all in letters. Nor can I give my birthday to any more of you. The best I can say to you all is this: Read good books. They can help you become great men and women.

Now, good-by from Tusitala.



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A BOOK WEEK *parade*.....

MARGUERITE EISEN

Teacher of Literature, Noble School, Detroit, Michigan

EVERYONE loves a parade! Some time before Book Week my third-graders and I discussed what we could do to celebrate that week. We finally agreed upon and began planning a parade using book characters. First we listed our favorite friends in Book Land, and then we considered an appropriate costume for each.

Many children had Halloween costumes of some of the characters and others had costumes that could be easily fixed to represent some character. We decided that a drum major should lead the parade and those who had clown costumes would carry signs about Book Week. Our signs were made on cardboard and lettered with bright tempera paint and tacked on sticks or canes. The signs contained such slogans as "Book Week Parade," "Be Wise—Read Books," "Books Are Fun," and "Make Friends with Books."

We used the following favorite book characters in our parade: Alice in Wonderland, Dancing Cloud, The Steadfast Tin Soldier, Dr. Dolittle, Curious George, Dutch Twins, Heidi, Herbert the Lion, Peter Rabbit, Pinocchio, Witch, and Fox and the Grapes (the fox wore a fox mask and carried a bunch of grapes made of papier-mache). There were also Captain Kidd, Red Ridinghood, Cinderella, Georgie the Ghost, Mei-Li, Bartholomew Cubbins and His 500 Hats (this boy wore one red hat with feathers and carried two others exactly like it), Winnie-the-Pooh, Goldilocks and the Three Bears, Snow-White, Cowboy Tommy, and last of all, Little Black Sambo.

The day before the parade we wrote letters to each of the grades telling them about our parade and that we would like to visit their room. Every grade replied that they would be very glad to see our parade.

The day of the parade we lined up and marched from room to room. The drum major, who headed the parade, entered a room first and recited a little verse we had composed as a creative writing activity:

We've many friends in books
we've read,
Friends both near and far.
So we've put them in a parade;
Can you guess just who we are?

Then the children entered two by two and stopped in front of the room while the class tried to guess who they were. If they could not be guessed, the book characters introduced themselves. Needless to say, everyone enjoyed himself, both the paraders and the watchers.

This activity developed a great interest in some of the good children's books. If someone in a grade did not know anything about one of our book friends, the person representing that character would tell a little about his adventures. Almost always, someone else would tell another incident from the book. The result was that several wanted to read the book itself. Later, the librarian reported a "rush" on those books whose characters had "paraded."

Many stories were written, by the paraders as well as the spectators in the other grades. This is a typical example.

OUR BOOK WEEK PARADE

On November 17 our class had a Book Week Parade. We marched around the school and visited other grades. I was Georgie the Ghost. It was lots of fun.

The parade also gave opportunities for other written work. Before the parade, we had written letters to the grades, and so these grades replied, thanking us for paying a visit to their classrooms.

I heartily recommend a Book Week Parade for every school.

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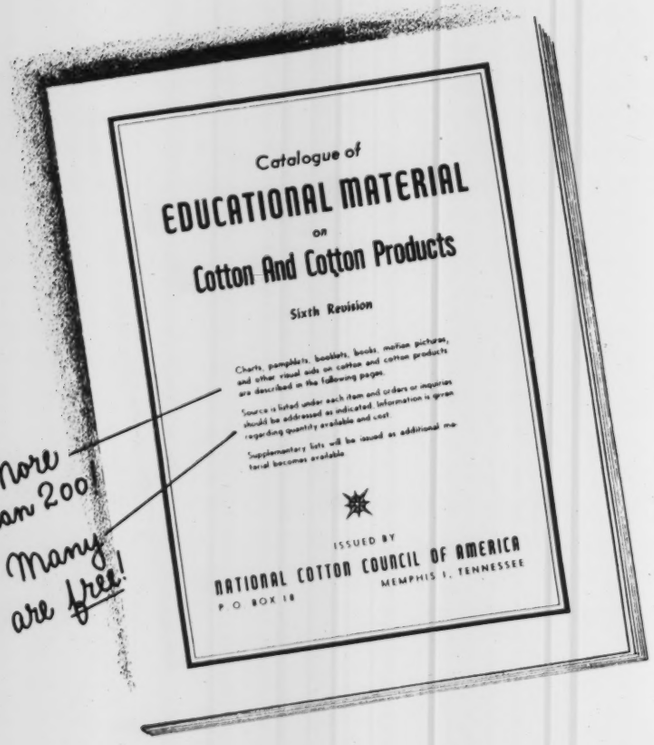
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Fifty Years Ago in the Normal Instructor

On November 8, President Theodore Roosevelt recognized Panama and signed a new treaty to have the U.S. pay Panama $10,000,000 in gold and $250,000 annual rent for permission to dig the Panama Canal.

From Annie Chase's Nature Lessons: "*What are plant lice good for? Ask Mr. and Mrs. Ant, who keep them for cows, milking them daily.*"

"A short motto teaches more than a whole paragraph. Finding mottoes in poems gives new meaning to literature. From Longfellow's 'The Builders,' a class picked the motto 'Build Well.' It was a challenge to every boy and girl."

Memory Gem for Fourth Grade—"He that makes haste to be rich shall not be innocent.—Solomon"

"Teachers in New England are beginning to realize the value of children making a pilgrimage to Old Pilgrim Hall in Plymouth. There a child can see a quaint old cradle where Peregrine White was rocked. He was born aboard the Mayflower, the first Pilgrim baby. In this hall are the chairs in which General Brewster and Governor Carver sat, and the great dinner pot from which dinner was cooked for the family of Miles Standish . . . . The boys are most interested in the brave Captain's famous sword. It was several hundred years old before it came with Captain Standish."

"*Diamonds on credit to any person of honest intentions either to wear or to use as a gift.*"

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The *Successful Teacher* Is the *Happy Teacher*

Dr. Norman Vincent Peale

Editor, *Guideposts* Magazine and Author of the Best Seller, *The Power of Positive Thinking*

I RECALL the story of a ten-year-old boy who came to camp one summer very anxious to master the game of tennis. But he was a shy, tense lad with extremely poor co-ordination.

His teacher, a vibrant young college player, arrived at the tennis courts the first morning whistling a tune. When the boy greeted him with a timid, almost sickly smile, the collegian grinned back.

"Do you like to sing?" he asked the lad.

Surprised, the boy nodded. "I have a record player at home."

"What's your favorite song?"

The youngster named one, and soon they were both humming the chorus. "Let's hit a few balls," the instructor said, "but don't stop humming that tune."

At first the boy was tense and panicky as he tried to hit back the tennis balls. But his teacher kept up a buoyant flow of instruction, interspersed with bursts of song. This had the gradual effect of unlocking the boy's muscles, which was necessary before the youngster could develop the fine correlation of eye, nerve, and muscle he needed to play good tennis.

The results achieved with this boy and others were spectacular. At first, camp officials figured they came about because of the instructor's ability—but that was only part of the story. His sparkling approach to life and to the game was equally important.

● ● ●

I can trace back through my own school days and in almost every case I can put my finger on the reason a certain course meant a lot to me. Generally, the teacher had a warmth of spirit that was contagious. The added effect of joy can be a therapeutic one—the infusion of joy washes the mind, clears it of trivia, holds interest, and makes it more receptive to new ideas.

Studies of business offices show a difference in efficiency of employees when the boss comes in full of gloom instead of with a happy spirit. Children will react the same to a happy teacher. It isn't necessary to be gushy or talkative to reflect happiness. The radiance must come from within. There are several ways in which it may be stimulated.

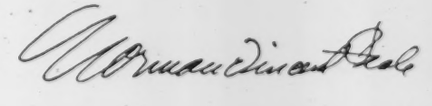
Start the morning by counting up your blessings. Make an inventory of the things to be happy about: friends, home, our freedom of thought, and so forth. Include the commonplace things like sunshine, trees, flowers. Most gloomy people have become too expert at counting up their troubles.

Concentrate your thoughts on your girls and boys. If you know them well enough, go down the roster and think of the potentialities of each one. Forget their irritating traits that may plague you; think in terms of their needs; visualize each of them as grown up and contributing to society as good citizens. Picture them as doing effective work at the top of their chosen field, thanks partly to what you contributed to their learning.

● ● ●

When your children enter the classroom, say a "good morning" that has warmth and a broad smile behind it. Open a window for a moment and let the sunshine and fresh air pour into the room. If it is cold, or rainy, or for some reason you can't open the window, imagine yourself doing it and reacting to it. Your radiance will spark your class as much, if not more, than your intellectual preparation. Your enthusiasm will also catch on with problem cases.

If I were to start teaching a class, I would begin each session by having everyone stand, breathe deeply, sing a song, and repeat the Scriptural message, *This is the day the Lord hath made; rejoice and be glad in it.* I would take time each day to let other joy-producing thoughts from the Bible run through my mind, such as, *Rejoice and again I say rejoice . . . Let my joy remain in you.* Then I would conceive of these thoughts as passing from my mind into the minds of my students by telepathic transmission and filling the classroom with creative, spiritual joy.



DOES COTTON GROW?

My Second-Graders Were Curious . . . .

RACHEL SIMS FABERT
Primary Teacher, Columbia School, Champaign, Illinois

MY PUPILS were surprised and intrigued with stories and pictures in *My Weekly Reader,* October 20-24, 1952, showing how cotton is grown, harvested, and used.

"Does cotton *grow?*" one boy asked, quite unbelieving.

"Oh, yes, cotton is a plant," I explained.

"Does someone *plant* it?" asked another little fellow.

"Do you mean the kind of cotton Mother put in my ear when I had an earache?" asked a girl.

"Would you like to learn more about cotton?" I queried.

"Could we?" they all chorused.

I walked to the cabinet and took out some surgical cotton. "How soft and white it is," I said. "But many things were done to the cotton to make it like this. Once it grew on a cotton plant, shut up in a kind of pod, with many seeds in it. I wonder what other things in our room are made of cotton."

The children looked around.

"Ted's shirt," I led off— "and Helen's dress, Joe's socks, and my blouse," finished the class.

Jane added, "My mother uses cotton thread. She sent me to the store to get white cotton thread, No. 40."

James was waving his hand frantically. "We have a cotton blanket. I heard Aunt Jennie ask my mother to please bring her white cotton blanket," he said.

"My grandmother puts cotton in the quilts she makes," announced Nancy.

Thus, we were launched on our cotton unit.

Study Material

Articles related to our study of cotton were collected from many sources by the children. Some pupils drew books from the city library. One mother sent us a cotton plant and some cotton seeds. She said that she had had it for several years. Other pupils brought samples of various kinds of cotton cloth and some thread.

Language Arts

Our unit necessarily included a great deal of reading. Special blackboard work and chart stories were provided for the slow readers.

Many new words were added to the children's speaking, reading, and spelling vocabularies: *boll, gin, plantation, cotton, seed, plant, south, oil,* and *loom.*

We put information together and made little "stories" which the children used for their writing lessons. In this way, the use of capital letters at the beginning of sentences and the period at the end of "telling sentences" was impressed on their minds.

From time to time, the children added to their list of cotton uses: circus tents, covering for dirigibles, window shades, curtains, sheets, towels, and so on.

Number Work

The children learned to read and write numbers in the hundreds—125, 367, 512. Story problems, in addition and subtraction, were based on the information which had been acquired:

1. All the people in Jimmy's family helped pick cotton—his mother and father, two sisters, four brothers, and Jimmy. How many were in his family?
2. Mr. Jones went in the field at 7:00 A.M. and picked cotton until 12:00 noon. How many hours did he work that morning?
3. After eating lunch and resting, he went back into the field at 1:00 P.M., and picked cotton until 5:00 P.M. How many hours did he work that afternoon?
4. How long did Mr. Jones work that day?
5. How many foot rulers would be needed to show the length of a nine-foot-long canvas sack?
6. How many yards is that?

We used rulers and a yardstick to show how tall the plants grew.

Music

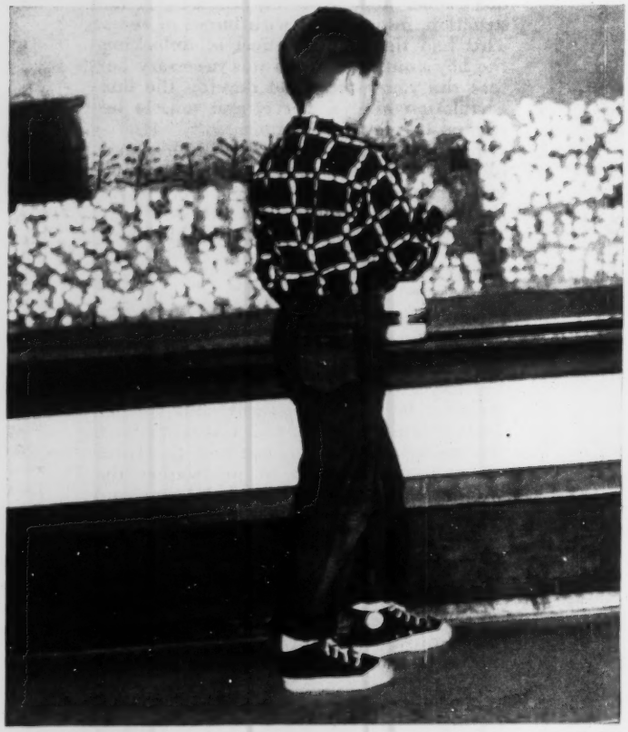
For our music periods, we learned typical southern songs and something of their origin. One morning before school I heard one little girl singing "The Muffin Man" softly to herself as she examined the materials of our exhibit. Interspersed in the song were comments about cotton.

I looked up from my desk and asked, "Is Betty singing about 'The Muffin Man' or cotton?"

This remark gave several children the same idea. "We *could* make up a song about cotton," one suggested. Using the tune of "The Muffin Man," here is their song:

"Oh, do you know how cotton grows,
How cotton grows, how cotton grows,
Oh, do you know how cotton grows
In warm and sunny Southlands?
"Oh, yes, I know how cotton grows,
—" and so on.

We had to learn something about accent and rhythm to write the song, and the children felt pride in their accomplishment. Some made up other little rhymes.



Each pupil had a chance to contribute ideas and information for the cotton mural made by the class during one phase of our study.

Art Work

Perhaps in no other part of our unit did the children's joy and enthusiasm show more than in art. Each child made an individual picture showing any phase of the cotton industry he desired. Real cotton was used where cotton was shown. While we did not plan that these pictures, taken together, should tell the story of cotton, it proved to be that way.

Then the class worked together on a large mural using cotton wherever practicable.

Some of the boys and girls who had a great deal of trouble academically came forth with the best and most original ideas for pictures, and thus they received a full share of recognition from their classmates.

Conclusion

The children learned:

1. What is the *cotton belt?*
2. Why cotton grows in the South.
3. How cotton is planted and cared for.
4. The size of mature cotton plants—compared to the size of plants we

(Continued on page 80)

The Nicest Noise

Anne Alexander

ONCE upon a time, when little Sherry was very young, about as very young as you were before your last birthday, she decided she didn't like night noises.

"Night noises are like day noises, except there aren't as many of them," said Daddy and Mother. "Petunia and Violet like them."

Petunia, the kitten, purred, and Violet, Sherry's dog, wagged her tail, to show how much they liked night noises.

"I don't like them," said Sherry.

And, after everyone was asleep, that is, everyone but Sherry, she would call Mother and Daddy because she'd heard a night noise. Then Petunia would miaow and Violet would gr-r-owl, Mother would mumble, Daddy would grumble, and they all would stumble sleepily to Sherry's room to see what was the matter this time.

"Listen," said Sherry. "Hear the tap-tap, tap-tap, and THAT noise, the one that's a growl and a roar and a wheeze and a whistle all stirred up together?"

They all listened. Then Daddy laughed. "The tapping noise," he said, "is just the shade dancing a jig against the window. See?" He held the shade still.

"What about the noise that's a growl and a roar and a wheeze and a whistle?" she asked.

But though they were as quiet as a jar of jam, no one, not even Sherry, heard THAT noise.

"Just a noisy dream," explained Daddy as he kissed Sherry on her biggest freckle.

"Imagination," said Mother as she kissed Sherry on her tiniest freckle.

"Dream," purred Petunia.

"Imagination," wagged Violet, and they all went back to their beds, one—two—three—four.

Sherry was sure THAT noise wasn't her dream or imagination, but although she lay quietly as she could, she only heard the tap-tap-tap of the shade. Tap-tap-tap went the shade, tap-tap-tap. Sherry yawned, and before she knew it, Daddy was waking her with a good-morning kiss.

Every night Sherry called about a new night noise. One night she called five whole times. There'd been a plane, a shower of rain, the tick-tock of the clock, and a car on the block—and always THAT noise, the one like a growl and a roar and a wheeze and a whistle all stirred up together.

By breakfast time, Daddy was so tired he shaved off his eyebrows. Mother was so sleepy she tried to toast bread in the refrigerator. Petunia was so weary she couldn't open her left eye, and Violet was so dreary, her tail sagged like a wet rope. And Daddy said, "Sherry, this calling about night noises must stop."

"I don't like night noises," said Sherry.

"We like sleep," said Daddy. "We must think of something."

Mother thought while she washed dishes. Daddy thought while he walked to the office. Petunia and Violet thought between naps on the back porch. Sherry thought, too, only she thought about THAT noise, the one that was a growl and a roar and a wheeze and a whistle all stirred up together. She wondered what it could be.

"Any ideas?" asked Daddy when Sherry was ready for bed that night. No one had an idea but Daddy.

"Here," he said, "here are great granddaddy's ear muffs. They should keep out the night noises." He fitted them on Sherry.

"I'll sleep in a jiffy," thought Sherry as she snuggled in bed. But the ear muffs prickled and tickled and made her sniff and snuff. She didn't hear any night noises, but she didn't sleep, either, until almost time to get up.

Mother, Daddy, Petunia, and Violet looked as cheerful as sunflowers when Sherry came downstairs. She was so tired and sleepy she almost couldn't eat.

"Ear muffs scratch and tickle and rub and prickle," she said as Daddy untied them. "Please, no ear muffs tonight."

"I've an idea," said Mother. "Tonight we'll turn on the radio. Sherry can listen to music instead of night noises."

That night Sherry didn't hear the night noises, but every time she just about fell asleep, the music or talking, or both together, popped her wide awake again. And that was just as bad as the scratch and prickle and rub and tickle of the ear muffs.

By morning, Sherry was so tired she put her dress on inside out. She was so weary she couldn't lift a strawberry on a teaspoon. And she couldn't keep both eyes open at the same time.

"Wonderful sleep," said Daddy, helping himself to ten extra strawberries.

"Lovely rest," said Mother, pouring herself an extra helping of cream. *(Continued on page 86)*

Kindergarten and Primary Stories

Captain Willie Whale

Dorothy Sterling

CAPTAIN WILLIE WHALE floated down Main Street. He wore a huge grin and on his head sat an enormous white cap with beautiful blue and gold braid.

The children laughed and cheered. They jumped up and down and called, "Hurray for Captain Willie Whale."

"Here comes the Captain!"

"Hello, Captain Willie!"

Willie Whale loved the sound of the children's voices. He bobbed and nodded as he moved along Main Street—the star of the Toyland Parade.

The newspapers had said that Willie was forty feet long, the biggest balloon in the parade. He was blue on top and yellow underneath. He filled the whole street. Men dressed in sailor suits held the ends of his many strings.

His huge flat tail cast a great shadow on the crowd below and kept the sun out of their eyes when they looked up. Some people watched from upstairs windows. Sometimes Willie winked at them. They would nearly fall out of the windows in surprise.

Willie had been floating down Main Street for as long as he could remember, delighting millions of happy children.

Today, there was a very strong wind but the men below didn't seem to notice how the wind pulled at him.

Willie was just about ready to call out, when the wind gave a strong "Heave Ho." Away flew Captain Willie Whale. The bobbing and jerking made him feel dizzy. He closed his eyes.

After a long time the rocking stopped and he floated smoothly.

Captain Whale opened his eyes and looked down. Water—water everywhere! Nothing but water. "Whales are supposed to like water," muttered Willie.

He came to rest on the rocking ocean. "Feels nice," said Willie. "Not much difference between floating through the air and floating on water."

Just then a huge gray whale came up beside Willie. He spouted a great stream of water into the air.

"Can you do that?" it boomed.

"Hmm," replied Willie, "that's a fine trick." He tried taking in water and spouting it out, but he was so full of air there wasn't room for water.

"What kind of whale are you anyway?" asked the gray whale. "You're not like any whale I ever saw before. Flat top, too."

"That's my captain's cap," replied Willie. "I'm Captain Willie Whale, star of the Toyland Parade."

The gray whale said, "There's no land *(Continued on page 97)*

TRAVELING *through* STORY LAND

Words and Music by Gwendolyn L. Nichols

Moderato

1. Let's go a trav'ling through sto - ry land To mys - tic isles un - known, Where Rob - in Hood and
2. Let's go with Al - ice through Won - der- land To see the Queen of Tarts, And watch while Rum - pel

gal - lant knights Ad - ven - tures great have told. Let's go to
stilt - skin plays His game of mys - tic art; Let's sway with

Treas - ure Is - land Where there's gold be - neath the sand. Let's
Cin - der - el - la While she danc - es at the ball. Let's

go a - trav - el - ing on a book To won - drous sto - ry land.
go a - trav - 'ling through sto - ry land, Most mag - ic land of all.

The Thankful Bakers

Christine Francis

EVERYONE at the Bakers' house was very happy. It was the day before Thanksgiving and Daddy had come home from work early. He and Mother were going to drive to Springville that evening to bring back Grandmother and Grandfather to celebrate the Thanksgiving holiday.

On the pantry shelf were two pumpkin and two mince pies, smelling spicy and sweet. The big turkey was in the refrigerator with a large pan of stuffing on the shelf above.

The Bakers were having an early supper before leaving for Springville. Daddy, Joan, and Kenny would all help with the dishes. Then Mother and Daddy would drop Kenny off at the Browns' house for Cub meeting. Joan was going to baby-sit for Mrs. Clark next door.

Just as supper was over, Father cleared his throat. He looked expectantly at everyone around the table. "Tomorrow is Thanksgiving," he said, "and I know we are all thankful for many things. But just to make sure, let's everyone bring something to dinner which will show that he is truly thankful."

"What will it be?" inquired Mother with a puzzled frown.

"You will have to decide that for yourself," said Father. "To tell the truth," he said, "I don't know what I will bring myself, but I will think of something."

Suddenly Joan was smiling. "I know what I will bring."

"Don't tell," her father cautioned. "Keep it a secret until tomorrow."

All the time that Kenny was carrying dishes to the kitchen he thought and thought. "What shall I bring to Thanksgiving dinner?" Out of the corner of his eye he looked at Mother. She seemed to be thinking too, for she wasn't saying a word.

Soon everyone was in the kitchen, laughing and talking while they washed and dried the dishes. Kenny was the smallest so he was allowed to sit on the kitchen ladder and put them in the closet. Mother washed, Joan dried, and Daddy passed them to him.

Soon the dishes were done and Kenny rushed upstairs to put on his Cub uniform. He made sure his hands were clean and his hair neatly combed. He had just finished dressing when Daddy called that he was ready to start for Springville.

Kenny was the first boy to arrive at Mrs. Brown's for Cub Scouts and she suggested that he work on his birdhouse for a while. A family of wrens had lived at the Bakers' all last summer and Kenny was making a birdhouse to hang on the branch of the apple tree which was closest to his window.

As he began to hammer a piece of the roof into place, Kenny had an idea. He was grateful for the wren family that had lived in the apple tree. Mother Wren woke him up in the morning with her chirping and the baby wrens had amused him when he was sick in bed. He would take his birdhouse with him and finish it Thanksgiving morning. He explained all about it to *(Continued on page 78)*

Leonard the Lion

Louise Binder Scott

LEONARD was a baby lion that lived in the jungle with his father and mother. He had sad brown eyes that told everyone he really was a sad little lion.

Leonard had good reason to be sad. He was afraid! He was afraid to talk above a whisper, and a whisper, as you well know, is unheard-of for any lion.

His father would say, "Leonard, there is no reason for you to be afraid. You are a lion and lions are the fiercest animals ever."

His mother would say encouragingly, "Leonard, you have splendid whiskers and claws. You have no reason to be afraid."

Somehow, what Leonard's father and mother said didn't help a bit. Leonard kept right on being afraid. He would shake his head from side to side and whisper, "I don't know why. I just can't make a sound when I meet a tiger or a panther or a boa constrictor."

Leonard longed to be able to say, "Grrrrrrrrrrrrrrr," in a brave voice. He would listen to his father say, "Grrr - ow - owl." He would listen to his mother say, "Snnnn - arl, snnnn - arl," and he would listen to other fierce sounds made in the jungle.

"Sssssppptttt."

"S— s— s—"

"Yow — ow — ow — ow!"

Even birds in the trees made sharp, clear sounds.

"Chee, chee, chee!"

"Whoo — whoo — whoo!"

Teddy Toad would sit and make the best "G-g-g-grump-grump-grump" sounds you ever heard. He wasn't afraid to talk at all.

Bees buzzed close to Leonard's ears, "Z — z — z —," and they buzzed as if they meant it.

When the wind rustled through the leaves, it talked, too. "Sh— sh— sh—."

The insects hummed "Mmmmmmmmm" and "Nnnnnnnnn" in high and low voices and sometimes they made crisp sounds like "Tee-dee, tee-dee, tee-dee."

The whole jungle was filled with sounds, some noisy and some quiet.

Leonard would practice and practice trying to make good lion sounds. When no one was around, he would open his red mouth, show his sharp pointed teeth, and growl, "Grrrrrrrrrrrrr! Snnnnnnnnnn - arl! Yow - ow - owl!" But just let Perry Panther slink around a tree trunk and look at Leonard! He would stop in his tracks and the fierce sounds would stay right in his throat.

Of course, we all know that Leonard was only a baby, and babies can't do all the things that a grownup can do, but then Leonard began to grow up. He grew and he grew and he grew until he was almost as big as his father. His teeth became sharper, and also his claws, his whiskers became more splendid, and his mane hung over his shoulders like a silky shawl.

One day, Leonard was sitting and thinking about his problem. If he could only speak up. If only there was some way he could show that he was brave. He thought and he thought and he thought until his thinker was so tired that he had to rest.

Leonard listened to the wind whispering, "Sh— sh— sh—" and it made him very sleepy. Leonard opened his mouth and let out a big yawn. "Ow— Ooop!" Then he curled up on some dry leaves and went sound asleep.

The sleep wasn't long, however, because a noise awakened him. He sat up and looked around to see where the sound was coming from. It was going "Chatter, chatter." *(Continued on page 82)*

Steam

Mae M. Vander Boom

Steam in the kettle,
Blue and white,
Raises the lid though
It fits tight.

Steam in the kettle,
You are strong.
Harnessed, you carry
Ships along.

You can run engines,
Turn great mills;
You can pull trains up
Long, steep hills.

Whistle and toot, then!
Could I do
All the things you can,
I'd toot, too!

A Smart Dog

Laura Arlon

When my dog is sleepy,
He goes straight to bed.
He will not get up,
No matter what's said.

I can offer him food
Or coax him to play,
But once he's in bed,
He's there to stay.

My dad smiles and says,
"You know, from the start,
I had an idea
That that dog was smart."

Play's End

Naida Dickson

In the middle of the day,
I just can't think what to play:
Jacks, or tit-tat-toe, or "house,"
Tinker Toys, or cat-and-mouse.
But about the time for bed,
Things will pop into my head:
This and that I want to do,
Plans and projects, brave and new.
Don't know why I have to stop
Just as things begin to pop!
Mom says, "You can play tomorrow."
But I've noticed, to my sorrow,
Next day things are not the same—
Can't get back into the game.
Just can't find, by broad daylight,
All the fun I lost last night!

The Builders

Helen Ramsey

They built their homes in the wilderness,
Those Pilgrims of long ago,
At the end of a perilous journey
To a land they did not know.

They built their homes with willing hands;
No case did the Pilgrim ask;
Each gave of time and strength and dreams;
Each shared in his brother's task.

They built their homes—with hope-filled eyes
Lifted above the sod.
They built their homes with prayer and faith
In a wise and loving God.

A Book

Debbie G. Nettles

A book, it seems to me, is like
A little magic pocket;
It holds the wealth of all the world
If we can just unlock it.

Magic Books

Pearl Sandberg Henschel

ALL—
When the weather outside is rainy,
And we can't go out to play,
We like to read a book or two
To pass the time away.
HIGH—
We like to read of gnomes and elves,
Secret shelves,
Girls like ourselves.
MEDIUM—
We like to read of pirates bold,
Knights of old,
The Crock of Gold.
LOW—
We like to read of robber bands,
Far-off lands,
Clutching hands!
HIGH—We like to learn why night is black,
MEDIUM—Why trains go "Whoooo-oo" along the track.
LOW—We travel to the moon and back.
ALL—
We can go anywhere we choose
If we are wise enough to look
Upon the magic printed page
Inside the covers of a book.

The Sleepy Time

Marion K. Shaw

Here I nap within my burrow
Through a chill November noon.
Deep below the farthest furrow
Where the beans grew thick in June.

Using my sharp claws for shovels,
I have scraped a lovely floor.
Some may have to live in hovels
But my home is even lower.

Rolled up like a pat of butter,
Fat and lazy, I dream too,
While the chilly snowflakes flutter
Down to February Two.

Here I snooze till Ground-Hog Day
When I, the ground hog, wake and bring—
By looking for my silly shadow—
Another prophecy of spring.

This poem was inspired by "Eater of the Beans" by Clifton J. Noble (June 1953). The authors are friends.

The Squirrel

Ruth Dana Pedersen

The squirrel always seems to know
The place where nuts and acorns grow.
He likes to pick them up and then
To hide them all away again.
He scurries off across the ground
And hides them where they can't be found.
In winter when the cold winds blow
The squirrel remembers where to go
To find the nuts he hid before,
And feasts upon his hidden store.

A Prayer for Americans

Marguerite S. Digby

God has blessed America
With many blessings rare;
Think with me for a moment,
Then with me breathe a prayer.

America was built on a vastness,
A grandeur to stretch man's soul,
Mountains that tower and climb,
Prairies that widely roll,
Giant sequoias, tall in their majesty,
The mighty chain of a five-link inland sea.

America has only greatness,
No pettiness in her plan;
God, make nearer Thy pattern
The soul of every man.

America is splashed with great beauty,
The Canyon's rainbow walls,
The snow-capped Sierra Nevadas,
Foaming Niagara Falls,
The moss-draped oaks of the Southland,
The purple sage on the sand.

America stretches in beauty
From sea to restless sea;
From ugliness of mind and heart,
Dear God, set us free.

America is filled with a richness
Of forest and mountain and mine,
Of rich black soil, of turbulent stream,
Of rain, and the warm sunshine;
Rich, too, in a history of honor and fame,
Of gallant deeds, of a flag with unsullied name.

America has no cause
For greed or poverty;
God help us as Americans
To live unselfishly.

America was built on a vision
Of the world as it will be
When men live side by side in peace
And the soul of each is free;
Oft the vision has been clouded by doubt or fear,
Then to some soul unafraid, it flashed back bright and clear.

America needs more men
Who can keep the vision bright;
God, touch our eyes
And give us the needed sight.

God has blessed America—
Then let us make this plea:
God, bless us and make us
What Americans should be.

In Our House

Vivian G. Gouled

We have a cat
That sleeps on a mat.
In our house.

We have a bird,
You probably heard.
In our house.

We have a fish
That swims with a swish.
In our house.

We have lots of fun
With everyone
In our house.

Use this poem with the pictures on page 42.

Gramp and the Black Box

Dorothy Dill Mason

SOMETHING was wrong. Dan knew it the moment his mother patted his shoulder and sat down across the breakfast table. As a rule, Mom didn't have much time for sitting down, in the mornings at least. There was Dad to get off for work and himself to school except on Saturdays, of course, like today. And then his baby sister, Ellie, always insisted on her bottle at the very busiest moment.

And last of all, there was Gramp, who was worse than Ellie even. Not that he cried and batted his head against the crib when he wanted to get up. But he'd always been an early riser, and even now when he had to be helped out of bed and into a chair to sit all day, he wanted to start sitting early. And Mom had to help feed him or his shaking hands would spill food everywhere.

Yes, there was something unusual about Mom's sitting down at breakfast time. There was a troubled look in her eyes.

"Dan, I'm afraid you'll have to stay home today," she said.

Dan dropped his toast onto his plate. "But our field trip!" he cried. "You've forgotten our field trip. The whole class is going to visit the coal mine. I've got to go!"

Mother shook her head wearily. "I hate like everything to have you miss it," she said. "But Aunt Marie is very sick. I just have to go take care of her today until the doctor can locate a nurse. I'll take Ellie with me, but there's still Gramp. Someone has to stay with him."

Dan's jaw tightened, and he looked down at his plate. "He's old enough to look after himself," he muttered, and cast a sulky look at Gramp. He was reading the paper by the big window in the front room.

Mother got up and came around to touch his shoulder again. "You don't really think that," she said in a low voice. "What if the house should catch fire? What if he should fall and break one of his brittle old bones? Perhaps you can visit the mine another time."

Mother gave Dan a final pat and picked Ellie up.

"Mr. Brady is giving me a ride into town, so I've got to be ready in ten minutes," she said. "Maybe you could clear the table and do the dishes for me."

Dan didn't say anything more, but his scrambled egg tasted like sawdust in his mouth. Go to the mine another time! The mine management didn't want boys hanging around there. He knew, because he and his friends had asked several times whether they could go into it. The principal had tried for weeks to get permission for his class to inspect the mine. Dan had always wondered what a mine was like, what things looked like inside the earth, and now he would never know.

After Mother and Ellie had gone, he gulped down his cocoa and started to clear the table. As he stacked the dishes in the kitchen, he could hear Gramp beginning to snore gently in the front room.

By the time the dishes were washed and wiped and the kitchen swept, Gramp's newspaper had slipped to the floor, and his snoring had settled down to regular snorts and gurglings.

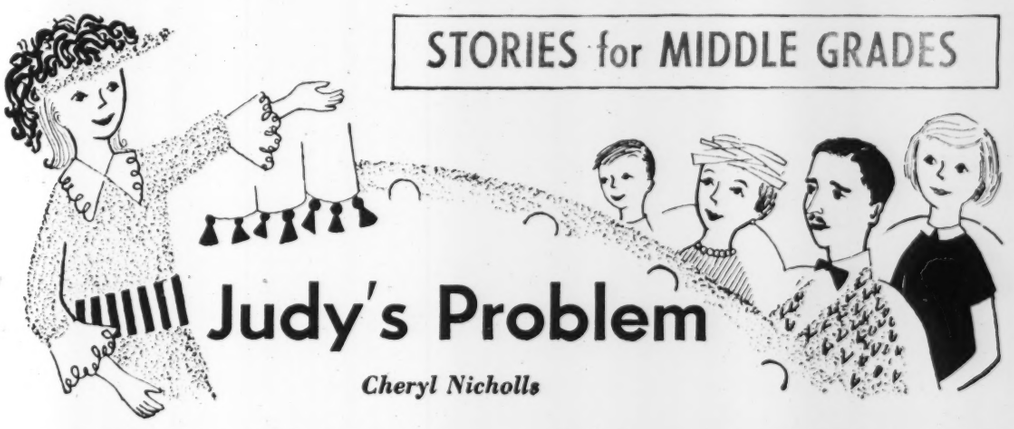
Dan slipped in and reached for the book he was reading. *Adventures of Tom Sawyer* was an exciting story, and Dan's disappointment faded for a short time. But then Tom went into a cave. The cave sounded exciting, Dan thought. It must have been something like a mine. And suddenly all his anger at missing the field trip flooded back into his mind. He closed the book with a bang.

He looked at Gramp. The old man hadn't moved. Dan knew that sometimes he slept for hours. On some days he only roused for meals and hardly seemed to know then what was going on.

The class was leaving for the mine at ten. An idea crept into Dan's mind like a little snake wiggling through the grass. If he rode his bike, he'd get there in plenty of time. The tour of the mine would take an hour, the principal had said. That would be eleven. He could be back here before twelve. He'd have plenty of time to fix lunch, and Gramp would never even know he'd been gone.

Dan got up and quietly tiptoed to the kitchen. He slipped out the back door and ran to the garage where (*Continued on page 101*)

STORIES for MIDDLE GRADES



Judy's Problem

Cheryl Nicholls

JUDY looked all over her bedroom and then through Maria's bedroom for her schoolbooks. Finally she went into the hall and called, "Maria, have you seen my books?"

"Yes, I brought them down with me when I came," Maria called back.

Judy sighed and started down the stairs. What was she going to do about this new sister of hers? Maria was always doing things to help her. Judy knew Maria was just trying to show her gratitude. Still it hurt her because Maria didn't act as though she was really a member of her new family.

Judy had confided something of what she felt to her mother. "She never expresses an opinion or even gets mad," she said.

"She probably thinks we wouldn't love her if she did," answered her mother. "Give her time. She had such a hard time in Italy."

"I'm getting tired of being patient," sighed Judy. "I don't want a slave or a personal maid; I want an ordinary sister."

When Judy reached the bottom of the stair she found Maria waiting for her.

"Where are my books?" asked Judy.

"I'll carry them to school for you," offered Maria.

"Oh, no, you won't," retorted Judy, grabbing them. "In America we carry our own loads."

"Don't be angry," pleaded Maria as they walked to school.

"I'm not," answered Judy, and changed the subject. "Why don't you try out for the school play and give me some tough competition?"

"Oh, I'm not good enough," answered Maria, shocked. "Besides Mama and Papa Smith expect you to get it."

"They'd be just as pleased if you got it."

"No, they'd want you because you're their very own daughter and I'm just adopted," said Maria.

Judy's father had met Maria during the war while he was stationed in Italy, and had loved her so much that even after he returned home he hadn't forgotten her. In fact, he talked about her so much that his wife and daughter, Judy, decided they'd like to have her as part of the family.

It had taken a long time, but with the help of the government, they had finally located her and arranged for her passage to America.

Judy had been delighted in having a sister, but she realized now as she walked beside Maria that it wasn't going to be easy adjusting her to her new home. Still there must be a way and she hoped she could find it.

"Well, if you won't try out for the part, you'll have to be my stand-in." (*Continued on page 90*)

Sioux Raid

Francis L. Kroll

LITTLE BEAR sat far back in the council wigwam. There was a look of pride on his face as he listened to his grandfather, Great Bear, speak to the council of warriors.

"The Pawnees have hunted buffalo on Sioux hunting grounds." Great Bear's voice was thick with rage. "Now we are talking of returning to the main Sioux camp without punishing the raiders. Are we Sioux warriors?"

Great Bear's flashing eyes swept the circle of warriors.

Little Bear watched the warriors. He expected some of the younger ones to jump to their feet and urge a raiding party against the Pawnees, but none of them moved. Even Flying Arrow was silent. At last Old Buffalo got slowly to his feet.

"Great Bear is lightning as a warrior and has thunder in his speech." Old Buffalo spoke slowly. "But the Pawnee war party is too large for this small band to attack. Besides, Chief Red Cloud has ordered us to return to the main camp. We leave at sunup."

Little Bear wanted to leap to his feet and remind the warriors that Chief Red Cloud did not know that the Pawnees had made an attack. He had to remind himself that a boy did not speak in the council. He looked beseechingly at Great Bear, but the old warrior remained seated.

When the council broke up, Little Bear followed the last warrior from the wigwam. Although Little Bear ran all the way, Great Bear had gone into his tepee when he arrived. He knew his grandfather did not want to be disturbed, so he sat outside. The sun was far down the western sky when Great Bear came out.

"I shall go alone to make a raid against the Pawnees," Great Bear announced firmly. "They must be taught that they cannot use the Sioux hunting grounds."

"Chief Red Cloud has ordered our hunting party to return to the main camp," Little Bear said.

"Only on a war party must a Sioux obey his chief," Great Bear explained. "Other times a warrior can do as he thinks best."

"Please let me go with you, Grandfather," Little Bear urged.

"It is too dangerous," he answered.

"I have faced danger before," Little Bear reminded him.

"A warrior doesn't need to speak of his deeds." Great Bear's voice was sharp. "Deeds speak for themselves."

While Little Bear was pondering this, Great Bear spoke again.

"You have done well in the past," Great Bear went on. "But then it was necessary for you to be in danger. This, you can avoid."

The look of disappointment on the boy's face made the warrior change his mind. "I'll take you with me," he decided abruptly. "You can tend the horses."

Little Bear raced toward the meadow where the horses were grazing. In a few minutes he returned, riding his own horse and leading Great Bear's.

Little Bear followed his grandfather out of the Sioux camp. Long before they were near the Pawnees, darkness would hide them from their enemies.

When they neared the river, Great Bear stopped his horse.

"You hold the horses," he ordered. "I'll scout both sides of the river before we cross."

Little Bear dismounted and took both halter ropes. Great Bear melted into the shadows and silently disappeared. While his grandfather was gone, Little Bear listened carefully. After a long time he heard the faint sound of something moving through the underbrush. Silently he fitted an arrow to his bow and aimed in the direction of the sound. The next moment Great Bear spoke softly. "It would be hard for an enemy to surprise you," Great Bear praised him.

"Did you see any signs of the Pawnees?" Little Bear asked.

"They have been on our side of the river today. They crossed farther upstream. They are camping on their side now."

Great Bear got on his horse and led the way to the river. The horses were allowed to move into the water slowly so they would make as little noise as possible. As soon as they were across the river, Great Bear followed it upstream. He led the way along the river bank until they came to a trail leading to the south. He turned into the trail with Little Bear close behind him. They rode a long distance before Great Bear called a halt. "We'll leave the horses here and go on afoot," Great Bear decided.

Little Bear was highly pleased. He had expected Grandfather to tell him to stay with the horses.

Great Bear started down the trail. Although he moved swiftly, he was careful to make no sound. Little Bear stayed close behind his grandfather. They had climbed two long hills and crossed two wide valleys before Great Bear stopped.

"The Pawnees will be camped in the next valley," he explained. "We'll get to the top of the hill and scout their camp."

When Great Bear was almost to the top of the hill, he dropped to his hands and knees and crawled forward. Little Bear followed his example. At the top of the hill, they stretched flat and looked down into the valley.

Little Bear glowed with pleasure. At the far side of the valley, dying campfires lighted up the Pawnee camp.

Great Bear carefully studied the Pawnee camp. "Even the Pawnees who have gorged on stolen Sioux buffalo are not usually careless," he whispered to Little Bear. "Someone should be watching the horses."

The two of them lay for a long time watching. At last Great Bear decided that it would be safe to attempt the raid.

"Come on," he ordered. "We'll each get a horse quickly."

Getting near the horses was easier than Little Bear had expected. The first horse he approached sniffed a couple of times and then went back to grazing. It didn't look like a very swift horse, so Little Bear moved to another. He picked a long-legged horse that was sure to be one of the fastest in the herd. It stood quietly while Little Bear slipped a halter over its head.

Little Bear was ready to swing himself onto the horse's back when he saw something move to his left. It was a Pawnee warrior circling the herd! Little Bear pressed close against the side of the horse and stood motionless. Apparently the Pawnee hadn't seen him.

Little Bear watched as the warrior moved on. He saw the Pawnee take a quick look toward him, move on a few steps and look back again. Now, Little Bear realized that he had been mistaken. The Pawnee *had* seen him. Probably he had seen Grandfather too, and was hurrying to rouse the other warriors.

Little Bear fitted an arrow to his bow, but he was too late. The warrior had disappeared among the horses. Little Bear hesitated. If the camp were roused at once, there would be no chance that he and Great Bear could escape. The warrior had to be stopped.

In the desperate hope that he might overtake the Pawnee, Little Bear jumped onto the horse's back and turned its head in the direction the warrior had gone. The horses near by moved back nervously, making enough noise to rouse the whole Pawnee camp.

Then Little Bear kicked his heels against his horse's sides and sent it charging at the others. He lifted his voice in the terrifying Sioux war cry. As the herd of horses started to move more rapidly, he charged at the laggards.

From the corner of his eye he saw another rider helping him stampede the herd. He realized that it was Great Bear.

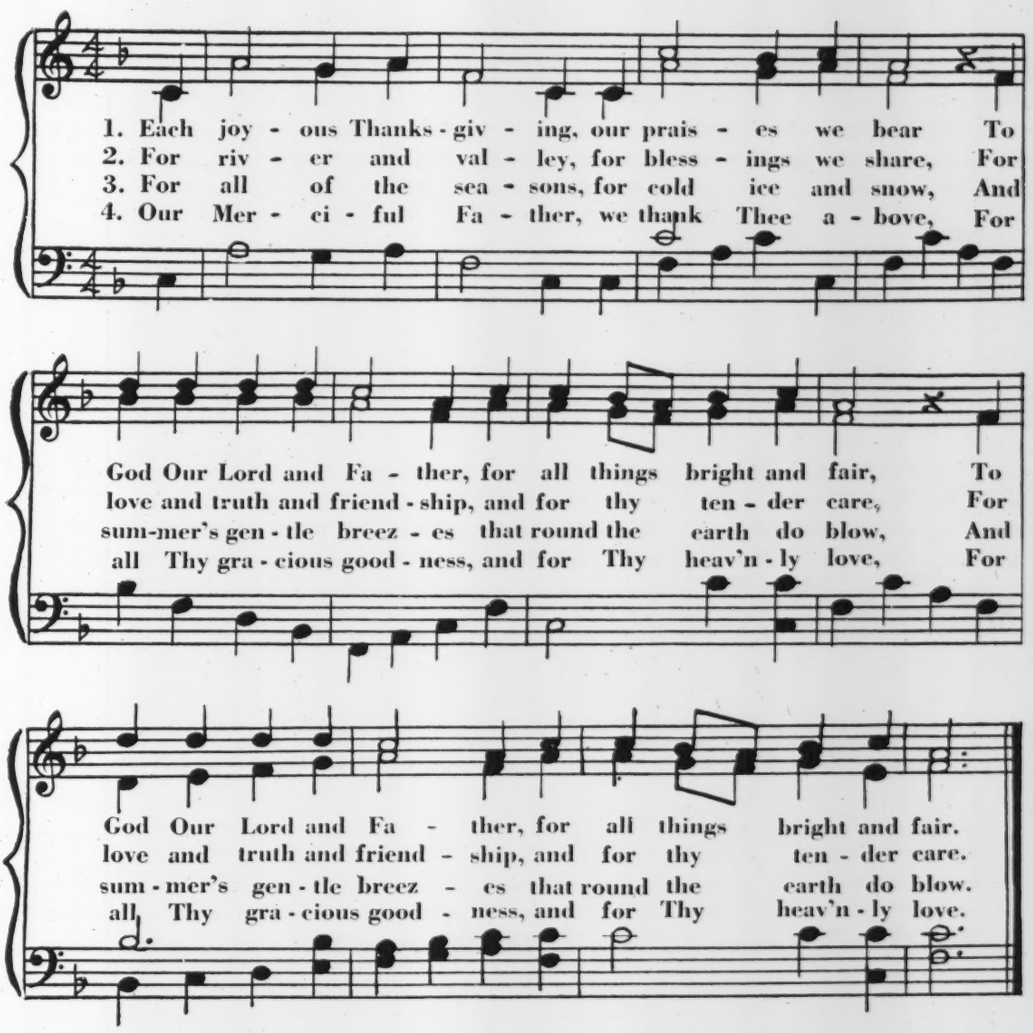
Both riders charged the herd, shouting their war cry at the top of their voices. In a moment the herd broke into a wild stampede straight toward the Pawnee camp.

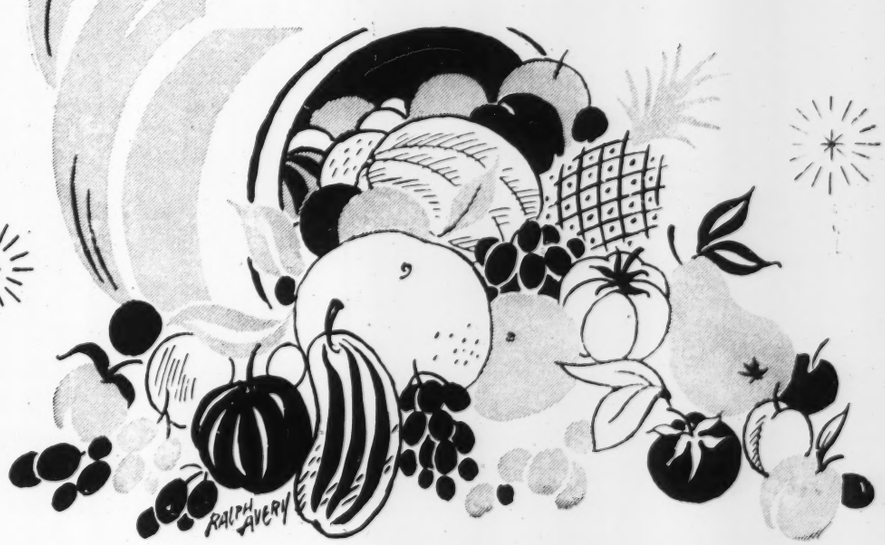
Pawnee warriors leaped up, shouting and waving their arms, but the stampeding horses rushed straight on. Little Bear gave a gasp of admiration as he saw the Pawnees standing in the path of those wild horses. At the last possible moment, the warriors jumped aside and the entire herd rushed past.

Little Bear turned his horse and rode back up the hill. In a moment Great Bear was beside him. They kept *(Continued on page 80)*

AN UPPER-GRADE STORY

Song of Thanksgiving

EDITED AND ARRANGED BY ELVA S. DANIELS

1. Each joy - ous Thanks - giv - ing, our prais - es we bear To
2. For riv - er and val - ley, for bless - ings we share, For
3. For all of the sea - sons, for cold ice and snow, And
4. Our Mer - ci - ful Fa - ther, we thank Thee a - bove, For
God Our Lord and Fa - ther, for all things bright and fair, To
love and truth and friend - ship, and for thy ten - der care, For
sum-mer's gen - tle breez - es that round the earth do blow, And
all Thy gra - cious good - ness, and for Thy heav'n - ly love, For
God Our Lord and Fa - ther, for all things bright and fair.
love and truth and friend - ship, and for thy ten - der care.
sum - mer's gen - tle breez - es that round the earth do blow.
all Thy gra - cious good - ness, and for Thy heav'n - ly love.



The melody of this song is an old German folk tune, "Wir hatten gebauet ein stattliches Haus" (We have built a stately home), which has been a favorite for student gatherings for many ages. It is a melody that is stately and dignified, though simple and repetitious. It lends itself nicely to patriotic words, and after learning it for Thanksgiving, you might return to it in February and write original lyrics about Washington or Lincoln.

If you would like to meet this tune in another form you can find it as one of the themes used by Johannes Brahms in his "Academic Festival Overture." He wrote this overture as an expression of gratitude when the University of Breslau awarded him an honorary Doctor of Philosophy degree.

You will notice that the treble staff contains both soprano and alto parts, for two-part harmony if desired.

SOME OF US LIVE . . . .

H. Armstrong Roberts

on farms.

A. Devaney, Inc.

in apartments.

U.S. Army Photo; First Lt. Jay B. Leviton

in trailers.

Charles Phelps Cushing

in houses.

Working with SLOW LEARNERS

A Teacher Finds "It Pays to Be Ignorant"

VIRGINIA GOMES

Teacher, Special Class, Huron School,
Coaling-Huron Elementary School District, Huron, California

TODAY a large part of America is on the move. Health, better working conditions, better salaries, and sometimes just plain restlessness account for many of these changes.

Since teachers, too, are a part of this shifting population, many a teacher has found herself facing a new school year in a different section of the country from the one with which she is most familiar. Making adjustments to a new home and new teaching conditions presents problems, but it offers the teacher a challenge to do some of the most interesting work of her teaching career.

I was one of those who started the teaching year last fall in an unfamiliar section of our country. For a number of years I had lived in the hot dry Southwest. Now cool breezes blew continually and the waves of the Pacific rolled in just a short distance from my home. Dunes which are world-famous, and the setting for many movie scenes, were just outside the door.

The school was literally new, a beautiful group of buildings just receiving the finishing touches as the first school bell rang.

The problems of the children, however, were not new. The pupils assigned to me were slow learners who had been retained at various class levels until, although classed as sixth-graders, most of them were of high-school age.

We made the first steps in the process of getting acquainted and the newness of the year wore off. We brushed the cobwebs from what we had learned the previous years, and it was time to start our first unit of work.

Then it was that I found that, in other places than quiz programs, it sometimes pays to be ignorant. I'm sure that had I been more familiar with the coast, I would not have had quite the same enthusiasm for the unit that developed.

It all began one day when a boy who had finished his arithmetic assignment took out a science text and started to browse through it. One of the illustrations caused him to ask if I had ever eaten clam chowder. I confessed I had not. He gave me a look of mingled astonishment and pity and assured me that I had missed a real treat. Arithmetic books were laid aside and the entire class launched into a discussion of clams, the method of securing them, and the various ingredients necessary for a good clam chowder.

As we talked, something dawned on the class. The teacher might know how to divide by two numbers, but she was very ignorant about the one thing that they knew well—the seacoast and the treasures it held. Imagine! she hadn't tasted clam chowder and abalone. She didn't know that there were oyster beds near by, and that boats brought in lobster and shrimp and lots of varieties of fish. Why, most of their mothers worked at the fish cannery and some of their fathers worked on the fishing boats. Well!

A quick thumbing through the science book found again the illustration that had started the discussion. It was a cross section of a clam. They showed me from it how to open a clamshell and where the especially choice bits of meat could be found.

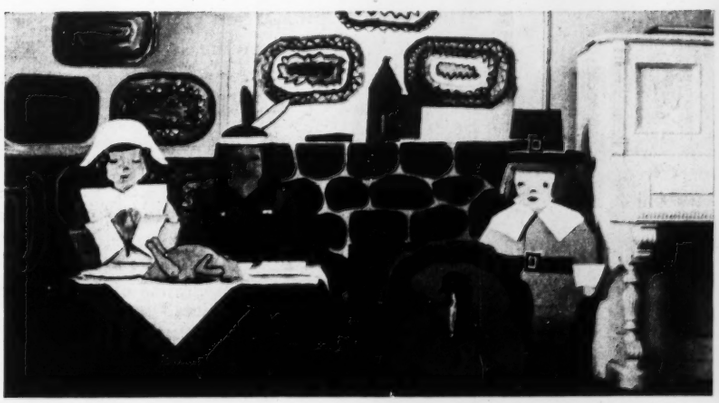
But a picture wasn't entirely satisfactory, and the next day a number of clamshells appeared in the classroom. "You see," they said, "here is where the knife goes when you open it." Our unit devoted to teaching the teacher was on its way. We referred back to our science books to find what they had to say. There must be something besides the diagram we had used the day before. Of course there was. And here we discovered how useful an index really can be. The word *clam* supplied us with a surprising number of pages to refer to. If *clam* was there, what else? *Tide, fish, food of clams, gulls, dunes, oysters?* Yes, they were all listed.

We decided to investigate tides first, since low tides were the time for good clamming. We found the pages and learned what caused tides and especially low ones.

That afternoon some other shells appeared in the classroom. Some of these the children knew by name, some *(Continued on page 84)*

A Pilgrim Scene

LUCILE ROSENCRANS

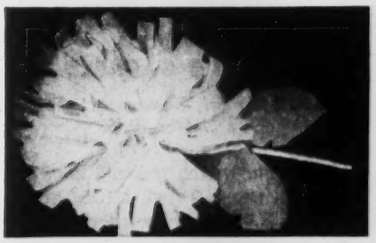


WE USED large cartons to make a scene showing the Pilgrim story. The children made up short skits and pretended that the figures were giving the lines.

Clothes for the almost life-sized Pilgrims and Indian were made from construction paper and stapled in place. Features were pinned on the faces experimentally. Then the features selected were pasted on the faces, which had been painted with water color. Fireplace stones and the big turkey were painted with tempera. Crayons were used to decorate tablecloth, napkins, place cards, and dishes. A roasted turkey cut from a carton rested on a cardboard platter.

An old tin candle lantern and a Bible made accessories for our fireplace mantel.

Mats were cut from drawing paper and painted to represent old-fashioned rugs. These were put on the wall for background.



'MUMS to Wear to Football Games

REBECCA GEVIRMAN

TAKE a strip of crepe paper 7" wide by 30" long. Fold it in half lengthwise and cut narrow strips (½") from the outside to within 1" of the center fold. Open, and gather till the center can be held between the thumb and finger. Wrap a green pipe cleaner tightly around the gathered part. Bring the two halves having fringed ends together and wrap the uncut part with tape. Cut construction-paper leaves and slide over the stem.

Enjoying Art

"FARMYARD SCENE"
Paul Gauguin

HARRIET GARRELS

Specialist in Art, Elementary Schools, Washington, D.C.

NO FARMYARD which you or I have seen this autumn presents such a feast of color as Gauguin's. Even if we went to Pont Aven, the sleepy village in Brittany where he painted this one, we would not see such colors.

His magnificent color sense transforms a bare, dull landscape into a beautiful scene. An ordinary haystack becomes a pyramid of red-gold and coral. Weathered old farm buildings turn pearl-gray, shrimp pink, and pumpkin color.

The artist's eye saw everything differently. The empty barnyard, without man or beast, was a part of the bleakness of Brittany which gripped him. Have you ever had a similar, not unpleasant, feeling of melancholy? To many people November brings such a mood.

Paul Gauguin's life with other artists, in Mme. Gloanec's pension, at fifty-five francs a month, was barren of all but the necessities of life. During the period when he lived and worked there, he began to develop his unique, powerful style of painting.

This farmyard was painted during the years 1886-91, when he made lengthy visits to Brittany. It is not one of the pictures upon which his fame rests, but in it we can see the beginnings of his distinctive decorative style, which was characterized by the use of broad flat areas. Look at the definite bands of color in the sky. One is a heavenly blue and the others are two very different tones of warm pinkish gray. This is unusual in nature. But Gauguin was not copying what he saw. He was creating a design, inspired by nature.

Later in his Tahitian pictures, which were his most outstanding achievements, his excellent utilization of space is more apparent. He divided it into large free areas and colored them with contrasting barbaric hues.

At no time did he use gradations of color to suggest modeling, roundness, or depth.

In the foreground of "Farmyard Scene," the influence of Pisarro upon Gauguin is obvious. Under Pisarro's direction he learned to use color as Impressionist painters did, with brush strokes which are short, overlapped, or crisscrossed. Look for such short brush strokes in the grass and haystack. Find more on the roofs and walls of buildings, and in the large bluish tree.

Other somber blue-black trees pierce the sky like spires. It is a color which Gauguin used extensively in other Brittany landscapes.

But the "Farmyard Scene" is drenched with warm, glowing color.

THE ARTIST

The unusual life of Paul Gauguin has become a legend. Though born in Paris in 1848, he spent his earliest childhood in Peru. At seventeen, after an appointment to the Navy, he cruised the tropics.

In Paris at the age of twenty-five, he married a Danish girl. For ten years they lived an uneventful life, raising five children. He became a successful broker, but his leisure interest was art, and to it he devoted much time.

In 1883 the desire to paint seriously became so powerful that Gauguin gave up his seat on the stock exchange and left Paris. With his family he finally went to Denmark and there, two years later, he left them.

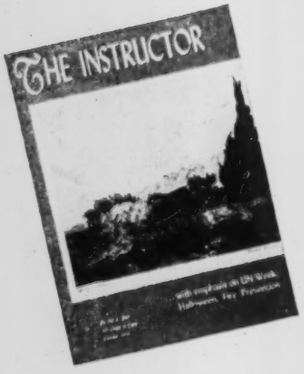
He returned to Paris and in 1886 exhibited with his Impressionist friends. His early work gave no promise of his future greatness.

The next five years were mostly spent in Brittany and Paris, with a disastrous visit to van Gogh in Arles. There the two intense artists quarreled about painting. Van Gogh was at that time on the verge of insanity.

At the age of forty-three, Gauguin set out on his fateful journey to Tahiti, where he went native. There he painted pictures full of the golden sunshine and strong colors of the "Paradise of the Pacific." He could not sell them when he took them to Paris, but today they are priceless! When all his money was gone, the artist returned to the South Seas, and there spent the remainder of his life. Gauguin's "Self Portrait" in the National Gallery of Art in Washington, D.C., reveals a tortured soul with a sinister appearance. His exotic paintings of the natives bear strong Maori titles. When translated they give clues to native beliefs. One is entitled "Spirit of the Dead Watching."

Gauguin's last years were spent in a frenzy of painting. He was so ill with a tropical disease and an infected foot that he attempted suicide. In 1903 when he died, in a little thatched hut, he left a hoard of brilliant paintings which brought him posthumous fame.

We want to know your preference . . .



or

SOME teachers tell us that they like to see children's art on our covers, or designs created by our staff. Others say that they miss the art subject when it isn't on the cover.
What is *your* preference?
Please use the handy ballot at the right.

A SHINY HALF-DOLLAR FOR THE FIRST 150 REPLIES!

.....Do you use our art subjects?

When we present an art subject, would you prefer it

.....on the cover like Oct. '53?

.....or on an inside page, like this month?

If we didn't use the cover for an art subject, what would you like?

.....Children's art, like our June and September covers?

.....Covers by our staff artists, similar to the one this month?

.....Photographs of famous persons or places?

.....Nature subjects in color?

Number above in order of choice

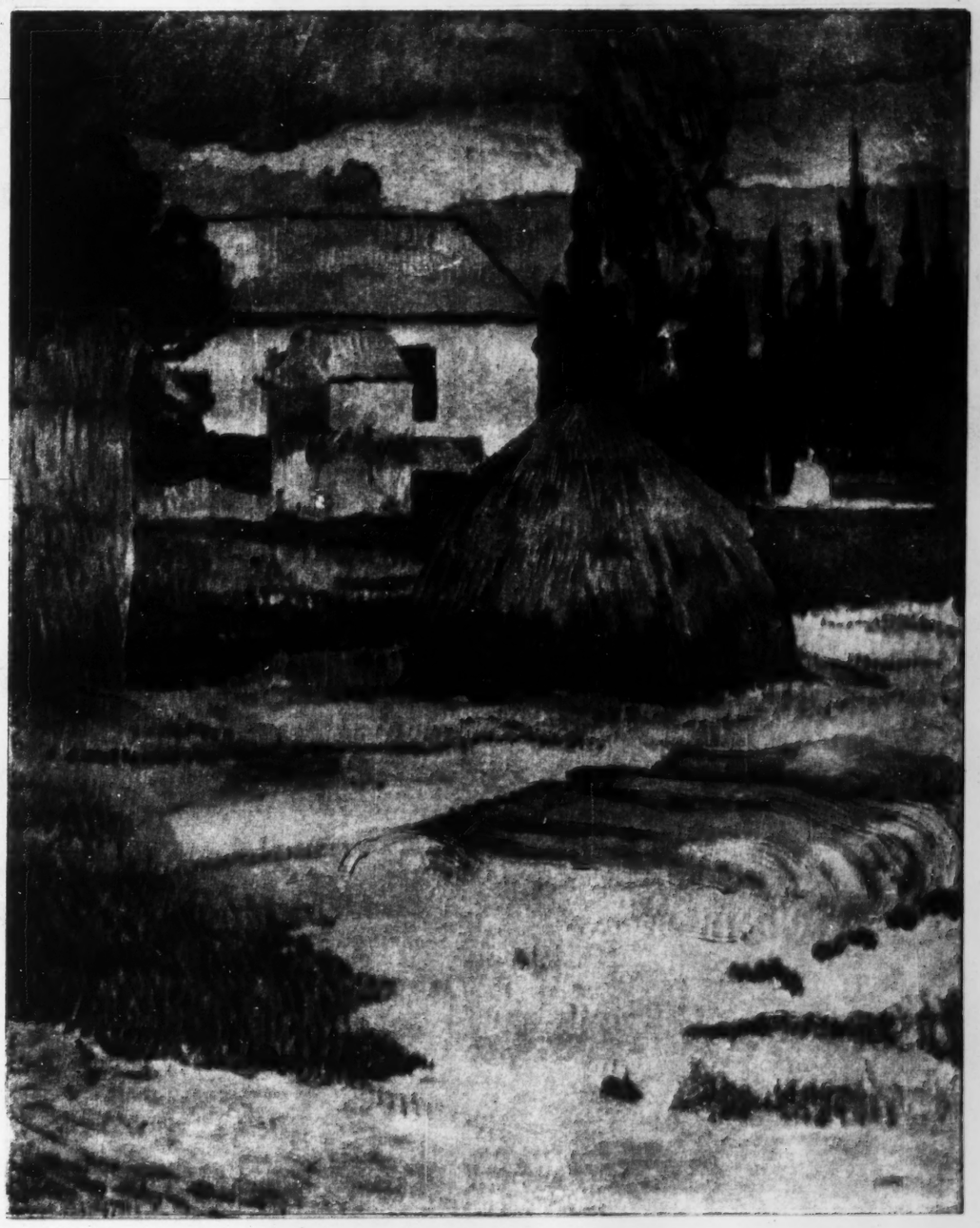
Or what? .....

.....

Your Name
and Address

Grade You Teach

Clip this ballot and paste it to a post card, or copy it on a post card. Mail it to: Cover Editor, The Instructor, Dansville, N.Y.

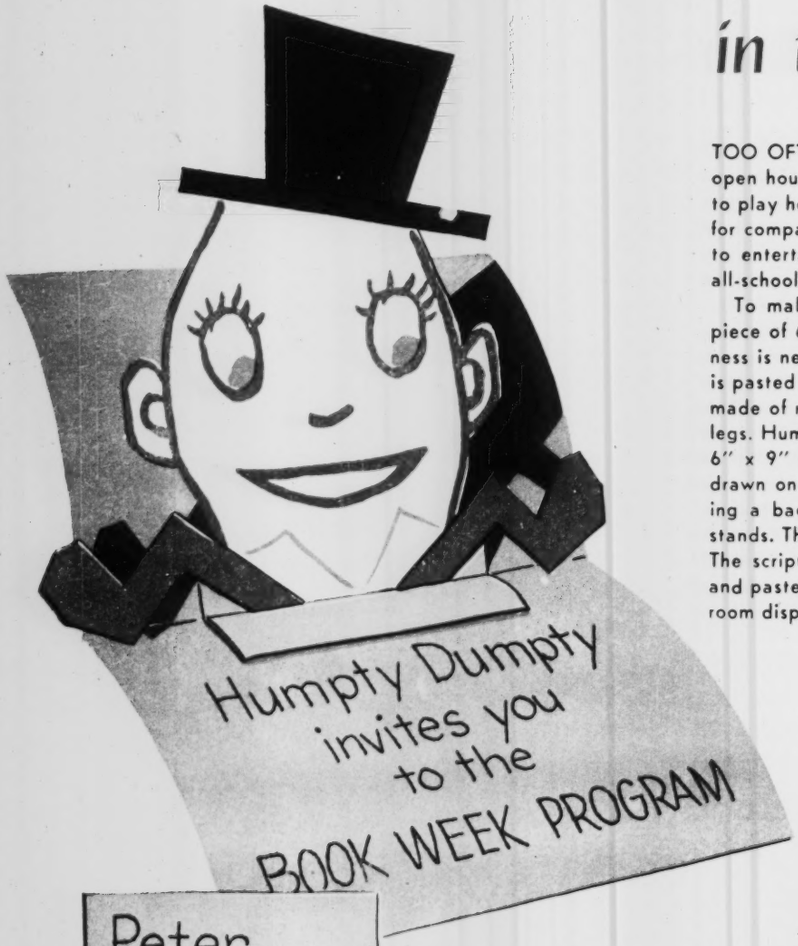


FARMYARD SCENE

Gauguin

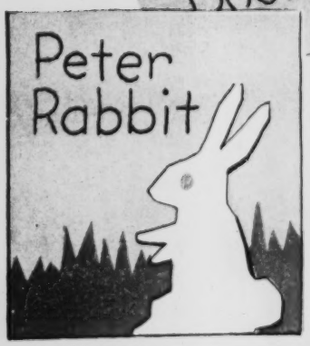
INVITATIONS POP UP

in the lower grades



TOO OFTEN open house means only more work for teachers! But open house is one of the few opportunities for teachers and pupils to play host to parents and patrons. Children love to "polish things for company," but they quickly sense when teachers are reluctant to entertain. Let this, of all events during the year, be the best all-school activity you can sponsor.

To make the paper dolls for the pop-ups, give each child one piece of 6" x 9" construction paper or folding tag. (A little thickness is necessary in the paper to make the figure stand up when it is pasted to the 9" x 12" mount.) In this case Red Ridinghood was made of red paper, with orange pasted on for the face, hands, and legs. Humpty Dumpty was made of white paper. In both cases the 6" x 9" paper was folded across the short way. The figure was drawn on one side and cut through two thicknesses at once, making a backing to paste to the cutout for extra strength when it stands. The back of the doll may be finished or not, as you desire. The script of the invitation may be done with crayon, or dittoed and pasted to the mount. Pop-ups can be used effectively for classroom displays, too.



JANE
TURNER

Red Ridinghood and Humpty Dumpty were chosen for this page not only as characters familiar to everyone, but also because they are easy to draw. Peter Rabbit and Snow-White can both be drawn in many imaginative activities.

When fiction characters become real to children, they feel a natural urge to find out more about them. A short review discussion of characters from books liked by children may bring forth many personalities suitable for these pop-up invitations.

priming the primary grades for *THANKSGIVING* paintings

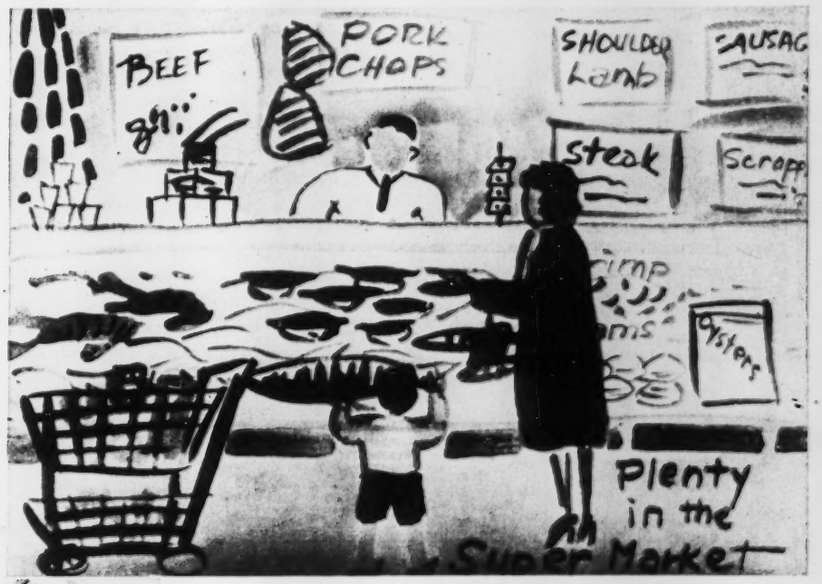
NOEL PEARCE

NOVEMBER is a wonderful time to stimulate children's ideas for painting. Harvest, fattening turkeys, shopping for food, and church activities can take the place of the usual Thanksgiving dinner scenes. Children should have a broader idea of the holiday.

A visit to a supermarket will help children appreciate the plenty in our land. It might be fun to list beforehand the sources of such products as imported cheese, sardines, ripe olives, and plum pudding, and show pupils how to look for these on the shelves.

A trip to a turkey farm, if there is one in the vicinity, should prove stimulating. Relating any unusual experience connected with the raising of turkeys will awaken the children's interest in making paintings about turkeys. I mentioned seeing a huge flock driven along a country road, like sheep.

In any discussion preliminary to painting, enthusiasm for the subject is quickly caught by the pupils from the teacher.

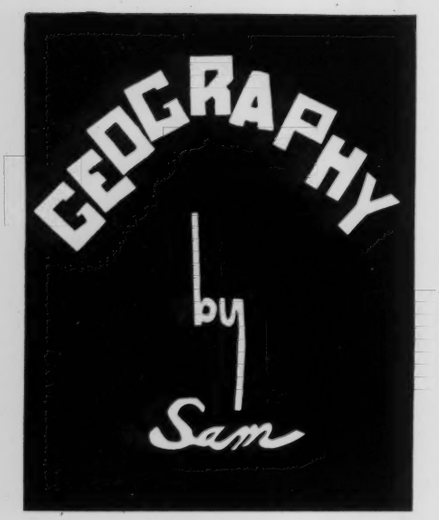


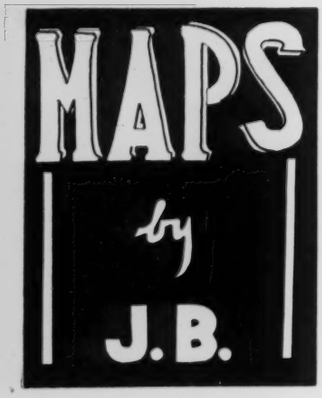
How to Carry It Through:
Pre-planning
Stimulation—trip or discussion
Encouragement and praise while the children are painting
Conclusion—comments by the children and the teacher

Other Subjects to Paint:
Our family reunion on Thanksgiving
The Thanksgiving Play we are giving
Sending a CARE package of food
Preparing vegetables for the dinner
Thanksgiving in another land
The Pilgrims harvesting their first crops
Something to give thanks for
When we went to the big football game
Illustration of a Thanksgiving poem
An unexpected guest at dinner
Thanksgiving Day in our church
Thanksgiving in Australia

Design with Lettering

EMMA GREEN
Teacher of Art and Geography, Seventh Grade, Lafayette School, Lincoln Park, Michigan





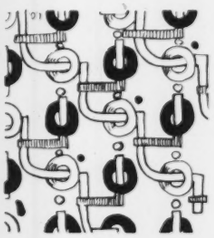
ART CLASSES are often called on to make posters for basketball games, plays, or meetings. Therefore, they need to make a systematic study of elementary lettering in balanced arrangements and harmonious color.

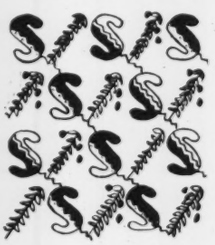
A knowledge of the ruler, marked in inches, half-inches, quarters, and eighths, will come into full use now. The next approach is to present the types of letters, correct spacing, and a layout. Alphabets cut from squares or rectangular pieces of paper provide an absorbingly interesting class period. For practice, letters from old newspapers may be used effectively.

As a correlation with geography, notebook covers may be designed. Each pupil arranges his cover according to his ability and taste—using ruler and ink or paint, or cutout construction paper in colors.

From making the notebook covers the following favorable objectives may be attained: knowledge of the ruler and its smaller measurements, types and spacing of letters, and how to plan a layout. These are the most basic accomplishments. In addition, the skills which are developed are the ability to visualize and to keep the alphabet uniform in size and in good proportion. The handling of scissors in cutting small letters accurately, neatness in pasting, and a facility in choosing color combinations can all improve work in other projects. Not the least of the good results is the personal interest created in each pupil, as his design is different from all the others and must stand on its own merit.

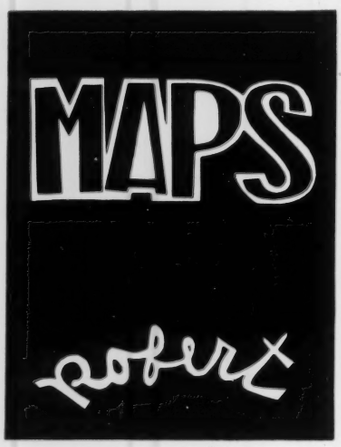
The class might keep a scrapbook of types of lettering, with each pupil working on one page of the book. This work was welcomed by my slow learners, who seemed to be especially interested in art—handling the ruler, designing, and painting. They certainly profited by what we did in class, and our limited materials were no damper on their enthusiasm. Our notebook covers were a continuation of lettering. Later we made stencil alphabets. The boys (who comprised the entire class) were happy making stenciled signs like "Keep Off the Grass" which we painted on boards and put up in the schoolyard.

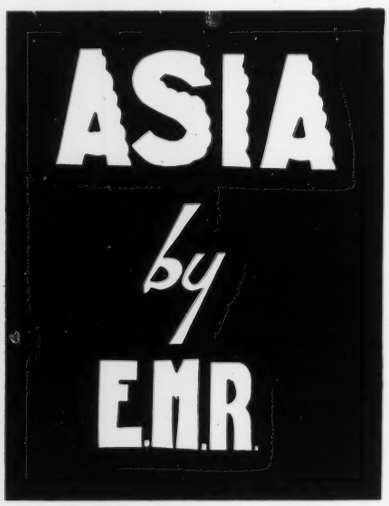




The children suggested making allover designs using letters with repeat motifs. I showed them how to make webbing patterns for arrangement of the repeat designs, and they were quick to invent others. The two designs illustrated were done on manila paper in black ink with the use of white ink for a lighter value. These designs could be effective on a contrasted color of paper also. We then drew initial letters for bookplates, and puzzle cutouts, of which "school" on this page is a sample.

Write a word along the center fold of a paper. Give the writing thickness and cut it out double. Turned sidewise, the design appears abstract.



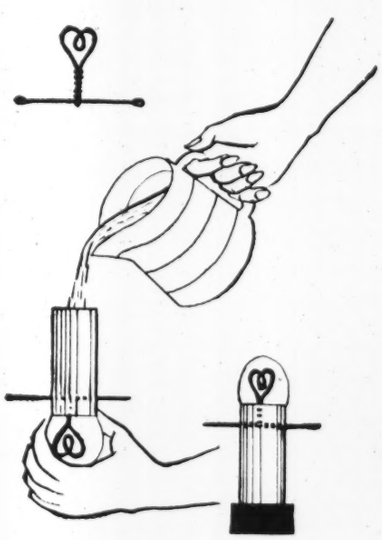


Plaster PILGRIMS

RUTH N. KOON
Teacher, Fourth Grade, Thoburn School,
Monongah, West Virginia

SOME historians tell us that when the Pilgrims decided to give a Thanksgiving dinner, their storerooms were bulging with fruits of the harvest. These dolls look so well fed that they seem to bear out the story!

For the body, use a cardboard roll found inside wax paper or cellophane. A 6" piece will be long enough. Fasten the ends of two pipe cleaners together for arms. Take a third pipe cleaner and put two loops in the middle of it. Attach the ends to the place where the first pipe cleaners are joined. Put the arms through holes punched in opposite sides of the cardboard roll, about ½ inch from the top. When the arms are through, put a knot in each one near the roll, to make them secure. Insert the loops of the other pipe cleaner in an empty eggshell. (Break a place in the small end of an egg, shake the contents out, and wash well.)



In a bowl or quart measure, mix 1 cup of molding plaster or plaster of Paris with ½ cup plus 1 tablespoon of water. Hold the figure upside down, with the egg head in your hand. Pour the plaster by spoonfuls into the empty end of the roll. Fill the eggshell and the entire roll. Hold a few minutes until the plaster sets. Then put it in a warm place to dry, placing it right side up. Paint the features, and paste yarn to the top of the egg head, using cement.

Cotton jersey, men's socks, and embossed cardboard made clothes for the Pilgrims. A painted backdrop showed the Pilgrim homes at Plymouth in winter. Figures made like these may be costumed to portray characters from stories for Book Week, or used for Christmas angels later. The same bases can be used many times by changing the costumes and the hair.

Pioneer Group Mural

ESTHER SANDERSON
Teacher, Fifth Grade,
Elementary School,
Huntsville, Tennessee

The children who made this mural are from the rural community of Huntsville. Their fathers are miners, lumbermen, and truck farmers.

ART in correlation with the social studies as the core of the curriculum becomes a pleasant, meaningful experience for all the pupils. Here the "problem child" finds some measure of success and an outlet for his pent-up emotions as he becomes a contributing and accepted member of his social group.

When art work was begun on this unit the children divided into two groups, the Pioneer and the Modern. The former used historical data gathered from many sources during the previous work on the unit. They put fact and fancy together in their friezes. The latter group chose for their theme the four pillars of democracy: the home, the school, the church, and the government. Their frieze was made from actual observations. In order to tie the work more closely together, both groups worked on the mural and stage decorations for our original pageant, "Huntsville on the March."

In the course of this project we used several mediums for expressing our ideas. Two new ones which we experimented with were heavy canvas for a mural and discarded cardboard for batiks.

What a wonderful adventure in art this unit provided! It contributed greatly to the intellectual and emotional needs of the children. Each one found the joy and satisfaction of creative learning.

PUPILS' INTERESTS

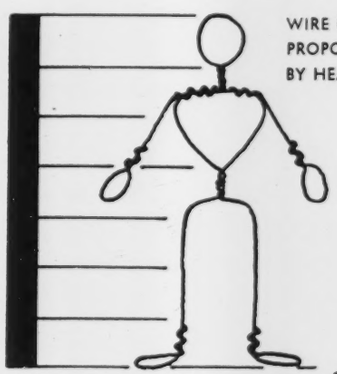
Spur the Art Classes

HERMA POWLESAND
Art Instructor, Longfellow School, Toledo, Ohio

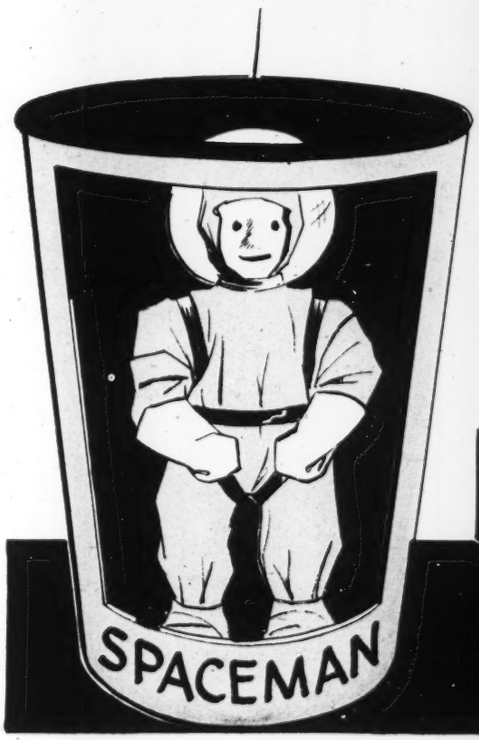
I ASKED thirteen- and fourteen-year-olds to jot down the name of some character they liked in a book they had read recently. Then a sheet of directions on how to make a wire figure was passed to each one: Make a sturdy figure from wire. Loops in wire make the head, hands, and feet. Twist wire for neck, shoulders, and waist. Fix flat cardboard soles to wire loops for the feet, padding with crushed paper towels or clay. Do the same for hands. Head is a ball of paper. Pad the figure also and wrap with cloth strips fastened by sewing.

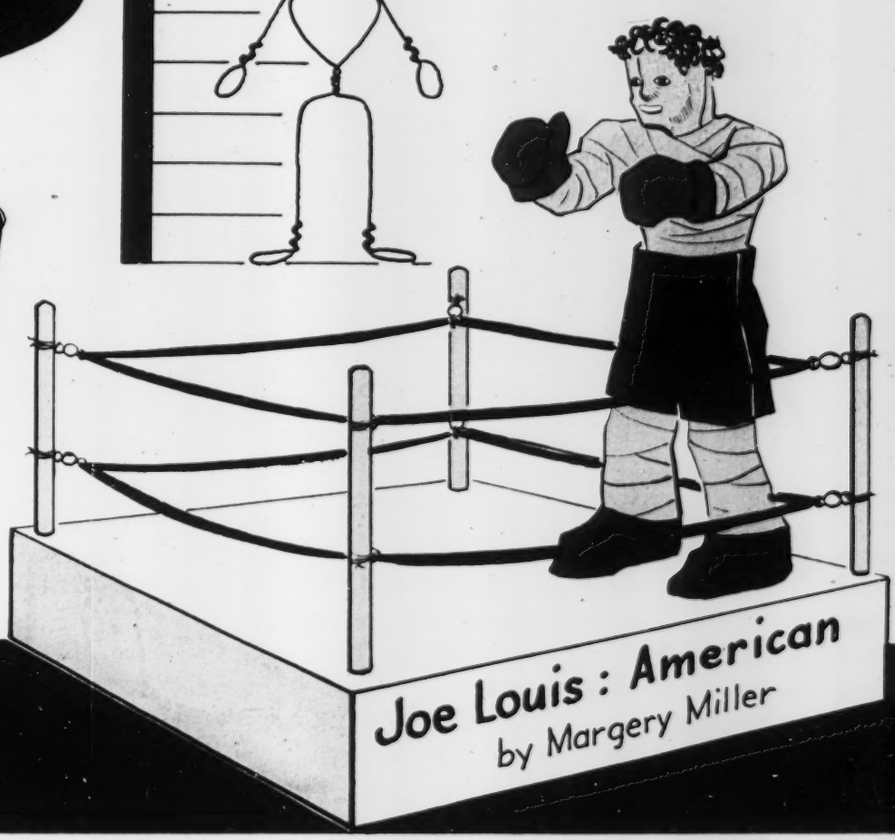
The materials we had in school were listed. All of the other items, such as ice-cream cartons, cake boxes with cellophane inserts, and yarn, were brought from home. A figure that drew a lot of comment was the spaceship character. My question: "What views would a man in a spaceship get of the earth?" motivated the painting of a group of pictures. Later the pupils made paper-bag masks of spacemen.

I try to plan units which give children needed experiences in a variety of art processes and skills.



WIRE FRAME CONSTRUCTION WITH PROPORTIONS MEASURED BY HEADS HIGH



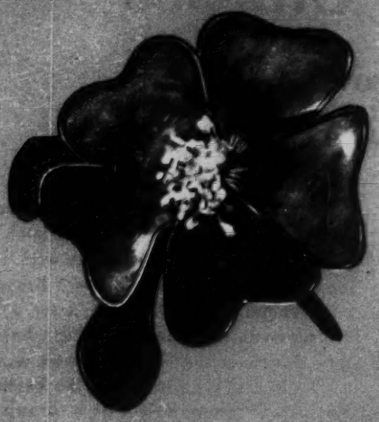


Plastic Corsages

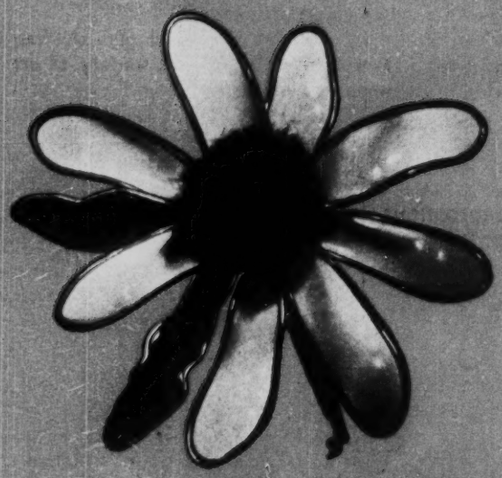
MADE WITH COPPER OR BRASS WIRE

Louise Baugher

Teacher, Fifth Grade, Kimball School, Washington, D.C.



THE INSTRUCTOR '53 Art Contest HONORABLE MENTION



WE ARE presenting this art work because children receive so much pleasure from it, and because it is so easily adapted to science and other studies. There is also a great opportunity for the child with imagination for he can make a variety of flowers.

The materials required are stamens, copper or brass wire, wrapping wire, pin backs, thin green tape, span (or spantex) plastic in liquid form, solvent, lacquer colors, and thinner. They may be obtained from the Kosto Hobby Crafts Plastic Corporation, 3145 M Street, N.W., Washington, D.C., or from Magnus Brush and Craft Materials, 108 Franklin Street, New York 13, N.Y. They may be purchased as separate items or in sets costing $3.95 for about fifteen flower sprays, or $7.40 for about forty.

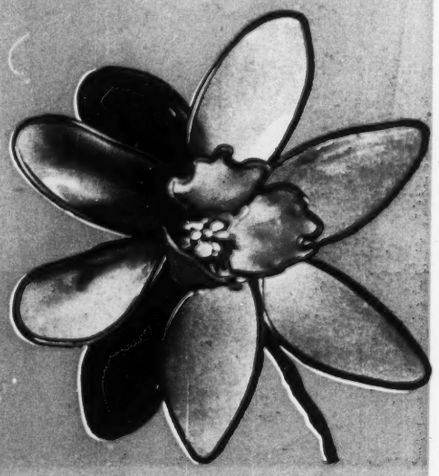
First, wrap a piece of wire around a small jar lid to form a circle. Wind the end around several times to secure it. Leave the stem about two inches long. The next step is to shape the wire, bearing in mind that liquid plastic is not pliable when it hardens, so the wire must be shaped carefully before you are ready to dip it. Dip the wire straight into the plastic, and lift it quickly, allowing the excess plastic to drip off the stem end. Make each petal separately and allow it to dry half an hour before painting. Place the stem in a block of clay to hold the petal while it dries.

Thick plastic results in a thick span. If a thinner span is wanted, as in the case of making tiny flowers for earrings, add thinner to the plastic. Bubbles made by stirring in the thinner will disappear if the jar is closed and allowed to stand awhile.

Paint the underside of the petals when they are dry. Enamel paint or dope sold in all colors in hobby shops may be used. You will need a thinner for this also. When the project is complete this is used to clean the brushes.

Assemble the flower by starting with a small bunch of stamens, also obtained at the hobby shops. Wrap together tightly with fine wire. Add the petals and leaves, wrapping each time. Stretch the green stem tape and wrap the remaining wires.

1. Shape wire petal.
2. Dip in plastic.
3. Paint under side.



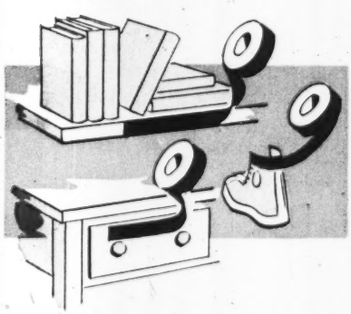
New invaluable aid to teachers in almost every phase of schoolwork!

MYSTIK® TAPE

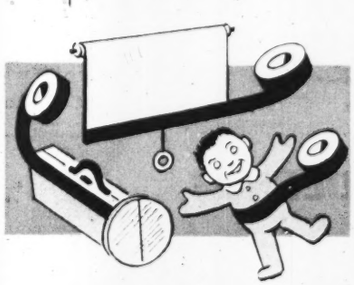
THE SELF-STIK CLOTH TAPE IN 13 BEAUTIFUL COLORS

SAVES TIME AND EFFORT COUNTLESS WAYS EVERY DAY!

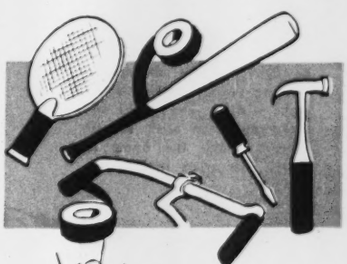
BIND booklets, pamphlets, magazines, albums, and other teaching materials with durable **cloth** Mystik Tape to renew and protect them. Art work and glass slides for science classes can be framed quickly, neatly and colorfully with Mystik Tape in any of several widths.



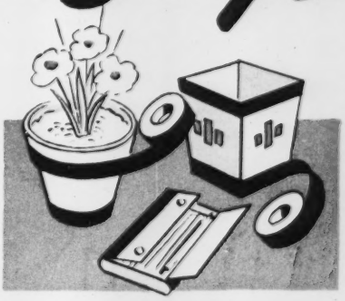
LABEL classroom supplies, drawers and bookshelves with bright sure-sticking Mystik Tape to help the children in finding and replacing materials on their own. Troublesome mixups with children's galoshes, rubbers, and other belongings can be avoided by "pairing" and labeling them with matching colors of waterproof Mystik Tape.



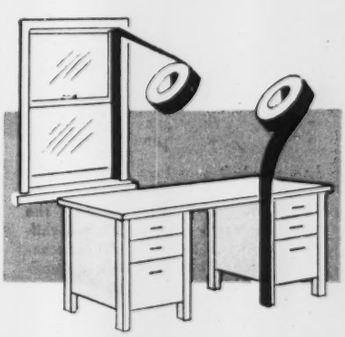
MEND innumerable articles easily and lastingly in a few seconds. Mystik Tape adheres to paper, wood, rubber, plastic, glass, metal and other materials. (Of course, surface must be clean and free of wax and grease.) Window shades, instrument cases, electrical cords, toys, etc., can be repaired in a choice of appropriate colors.



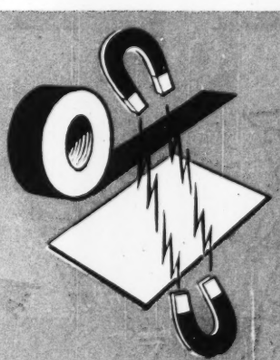
TAPE handles of sports equipment, bicycles, and tools with strong cloth Mystik Tape to protect them and provide a sure grip without stickiness. The many Mystik Tape colors add new brightness, often let you duplicate the school or team colors on athletic equipment.



DECORATE and brighten classroom articles, stage sets and furniture with accurate, vivid strips of Mystik Tape. Wherever a touch of color is needed quickly without fuss, rich-looking **cloth** Mystik Tape does the job beautifully—giving a finished touch to even the most amateur craft project.



SEAL out drafts quickly by weatherstripping around troublesome windows with Mystik Tape in a color that matches the woodwork. To save your nylons, cover rough edges of desk and chair with Mystik Tape. Join paper and cardboard securely. Seal gift packages for mailing.



What makes it stick?

The answer will surprise and interest youngsters—and adults, too!

As you know, all things are made of tiny, invisible particles called molecules. The kind of molecules in the adhesive on Mystik Tape and those in most objects against which the tape is pressed attract each other electrically. Like millions of little magnets, they draw together, holding tape and object tight. Though much simplified—basically this is why Mystik Tape sticks.

Because the adhesive is backed with closely woven cloth, Mystik Tape is strong and durable. A coating of plastic makes Mystik Tape waterproof as well as soil resistant.

Truly a modern wonder, Mystik Tape provides a simple way to seal, repair, decorate and construct thousands of things at low cost.

MYSTIK® BRAND TAPES

✓SELF-STIK ✓CLOTH

Seals. . .decorates. . . repairs — IN COLOR!

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Costumes and classroom activities and projects—

MYSTIK® BRAND TAPES
✓SELF-STIK ✓CLOTH

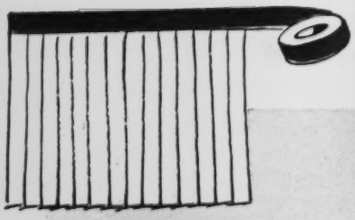
MADE MORE INTERESTING AND SUCCESSFUL!

With MYSTIK TAPE crepe

Easy, attractive costumes
year can be made from

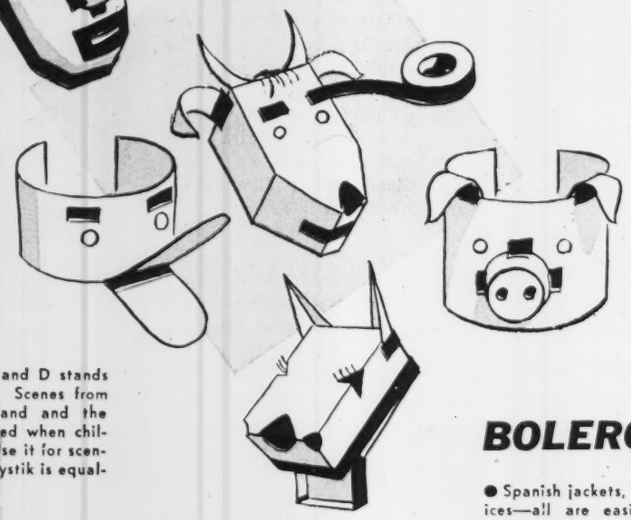
SKIRTS

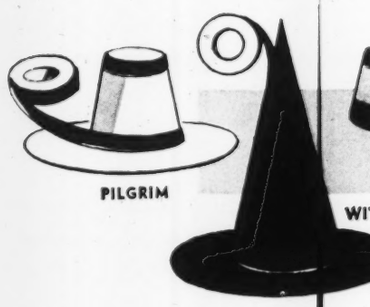
● Pleat crepe paper (press in the pleats with a cool iron if you wish) and bind the top, front and back, with Mystik Tape. Use ¾" Mystik Tape up the side and add a Mystik placket. For a fuller skirt, run a drawstring basting until the skirt is the right width. Then hold the **waistband** firm with Mystik **Tape.** Punch the band to **insert** attractive lacings.

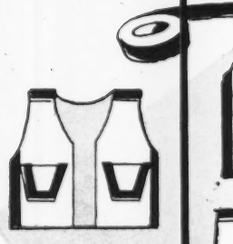


MASKS

● Animal heads, comic faces, or Indian masks are easy with Mystik Tape. Use a variety of Mystik's attractive 13 colors in ⅜" width to decorate as well as hold the pieces firmly together. Mystik **masks** can be worn more than once—**they** hold up for performance **after performance.** It is easy to build **out eyes, noses,** and other comic features **with strong, durable** Mystik.

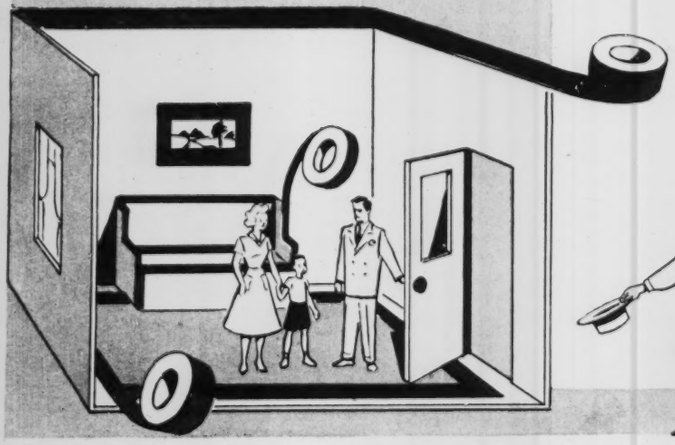






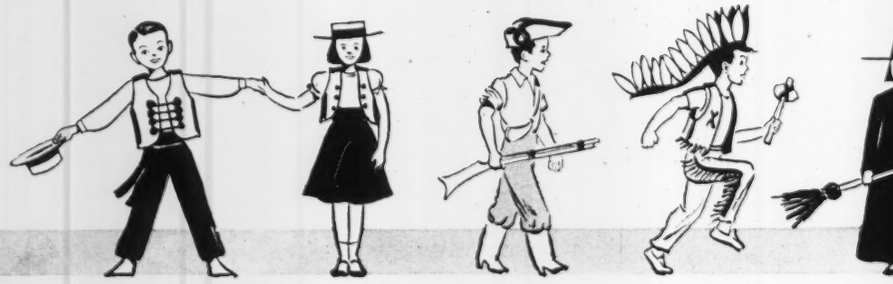
DIORAMAS

● Children are 3-D conscious and D stands for diorama in the classroom. Scenes from foreign countries, storybook land and the long-ago are all easily portrayed when children **work with Mystik Tape.** Use it for scenery, **furniture, and costumes**—Mystik is equally **effective with all three.**



BOLEROS

● Spanish jackets, Swedish pinafores, Colonial bodices—all are easily simulated with the **bolero.** Cut your basic pattern; colorful Mystik Tape will help you adapt it to any need. Shoulders and **sides** that are Mystik bound resist the most active performer. Lacings never pull out when the holes are Mystik reinforced.



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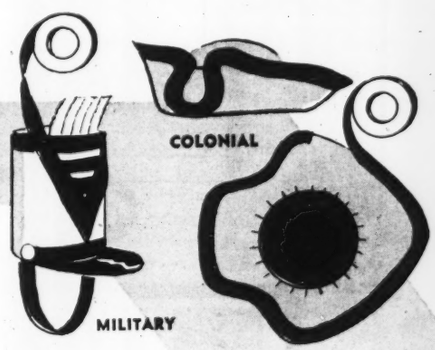
At every grade level, self-stik Mystik Tape is a basic classroom material that aids both teacher and pupils. Because it decorates as it fastens or seals, Mystik Tape allows a limitless variety of results in making costumes or carrying out other creative activities. Easy to handle and apply, this unique cloth tape encourages creativeness and promotes neatness in every type of craft or costume project. It is ideal, too, for room decorations.

Thirteen colors to fit every season and activity include Brown, Blue, Green, Red, Gray, Wine, Pastel Blue, Pastel Green, Tan, Yellow, Pink, White and Black. Three handy widths: 3/8" - 3/4"-1 1/2". Keep a full supply of Mystik Tape on hand.

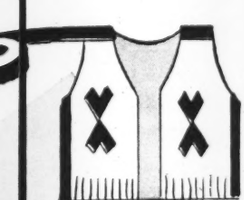
epe paper becomes as durable as cloth

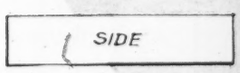
mes to cover each event of the school om paper and cardboard at low cost.

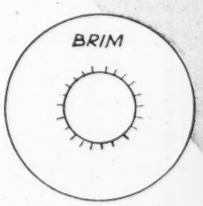


HATS

● Hats have long been the teacher's worry. But with Mystik Tape and cardboard they become simple, inexpensive, and amazingly effective. Mystik trims as it binds, and Mystik hats make the show! Special tip—try a ¾" Mystik band around the inside. It holds the hat firmly to the head. Lightweight tag board and any of Mystik's 13 colors are all you need. No muss or fuss with paste or glue.



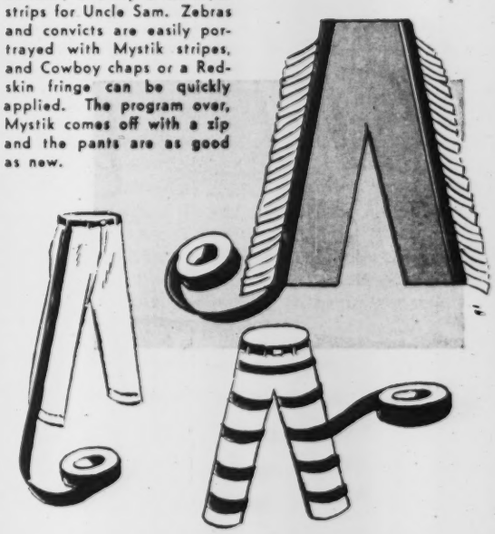


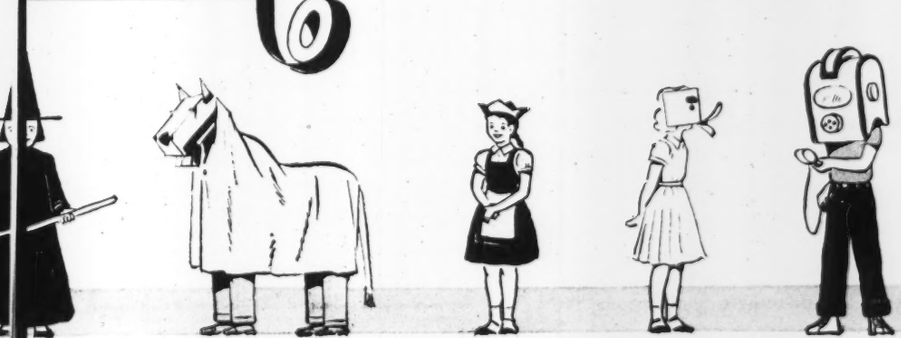


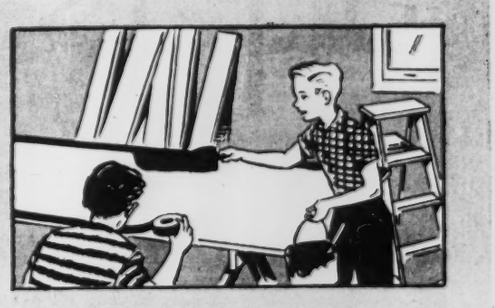
Use 1 ½" Mystik Tape to fasten crown and brim together

PANTS

● Ordinary pants become a costume with the help of Mystik Tape. A red or blue strip makes white pants a uniform, and try a series of strips for Uncle Sam. Zebras and convicts are easily portrayed with Mystik stripes, and Cowboy chaps or a Redskin fringe can be quickly applied. The program over, Mystik comes off with a zip and the pants are as good as new.







In painting stage scenery, posters and handicraft articles, neater work is assured by masking with self-stik **Mystik Masking Tape.** Clean, sharp color separations and straight edges are achieved easily with this thin, strong rubber-fibrous tape. It sticks smoothly and removes easily.

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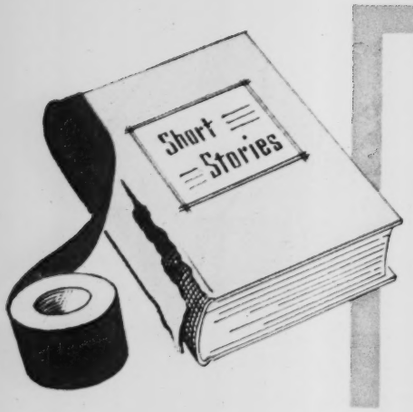
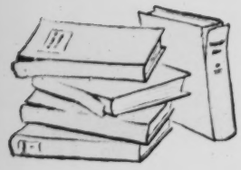


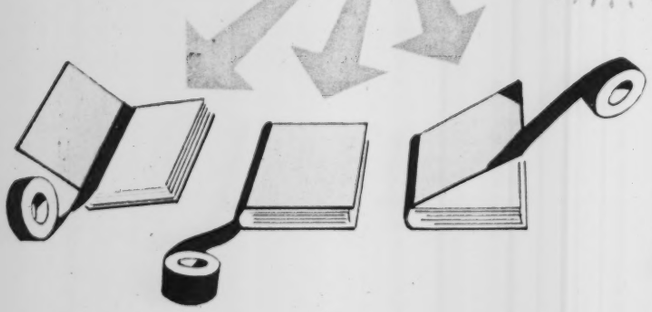
BOOK REPAIRING and BOOKMAKING

are simpler, more effective the MYSTIK TAPE way!

There are few better ways to save money than by saving books. Today this is especially easy to do with Mystik Tape. Self-sticking, it applies without glue or fuss. Even very young pupils can use it successfully. Being a **cloth** tape, and plastic coated, it wears indefinitely and resists soiling. Seven attractive colors for bookbinding permit Mystik Tape to be matched or contrasted to any volume. And with this tape, durable, handsome notebooks, folios and many other things can be made in a fraction of the time ordinarily required. Offered in 3 extra-wide widths especially suitable for bookbinding.

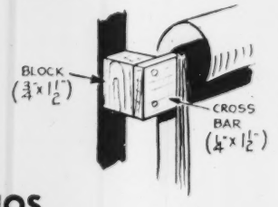


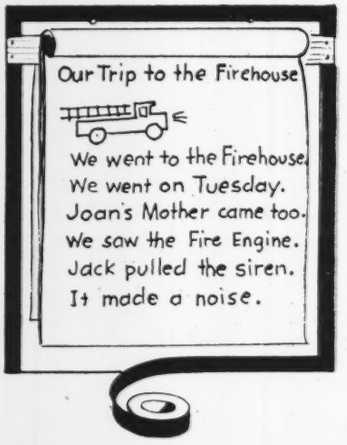
DISABLED BOOKS ARE EASILY RESTORED BY



READING CHART

- With a stiff piece of cardboard, two wooden blocks, and handy Mystik Tape, you can make a sturdy holder for reading charts. Apply each new chart with a Mystik strip. You can flip over the pages for easy review.
- Your chart-holder will make the perfect companion piece to the Mystik flash-card rack shown below.




Our Trip to the Firehouse
We went to the Firehouse.
We went on Tuesday.
Joan's Mother came too.
We saw the Fire Engine.
Jack pulled the siren.
It made a noise.

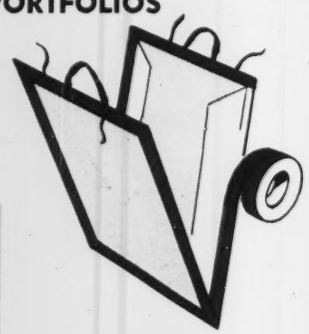
All With MYSTIK TAPE

LASTING BOOK POCKETS

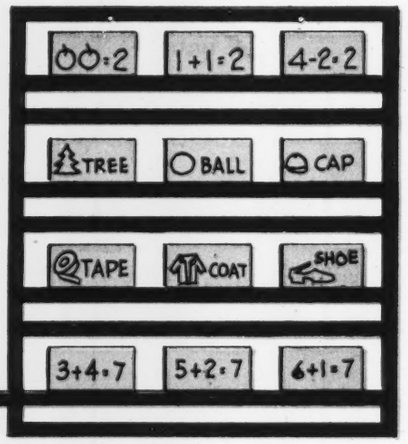
ATTRACTIVE ACETATE FOLDERS FOR MAGAZINES MUSIC OR CHARTS

DURABLE NOTEBOOKS

PORTFOLIOS



FLASH-CARD RACK



Order MYSTIK TAPE from your school supplier in a wide range of colors and sizes

ALSO AVAILABLE LOCALLY IN STATIONERY, VARIETY AND OTHER STORES.

MYSTIK TAPE Comes in White, Black, Brown, Blue, Green, Red, Grey, Wine, Pastel Green, Pastel Blue, Tan, Yellow, Pink.

Width	Length	Catalog No.
⅜ in.	108 in.	115
¾ in.	108 in.	125
1½ in.	108 in.	150
Economy size rolls		
⅜ in.	540 in.	116
¾ in.	540 in.	126
1½ in.	540 in.	151

MYSTIK TAPE Comes in White, Black, Brown, Blue, Red, Green, Wine.

Width	Length	Catalog No.
2 in.	108 in.	712
3 in.	108 in.	713
4 in.	108 in.	714
Economy size rolls		
2 in.	540 in.	772
3 in.	540 in.	773
4 in.	540 in.	774
2 in.	1080 in.	782
3 in.	1080 in.	783
4 in.	1080 in.	784

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Adv.

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Your Counselor Service

Is Ready to Help You!

***HERE** are nine specialists to help you. Just send a specific question to the proper counselor in care of* **The Instructor**, *Editorial Department, Dansville, N.Y., and enclose a stamped, self-addressed envelope. You will receive a reply without charge. An article by one of these counselors is being featured in every issue this year, with the exception of December.*

Glenn O. Blough
Specialist in Elementary Science, U.S. Office of Education
SCIENCE

F. Dean McClusky
Associate Professor of Education, University of California, Los Angeles
AUDIO-VISUAL AIDS

Hannah M. Lindahl
Supervisor of Elementary Education, Mishawaka, Indiana
SOCIAL STUDIES

Beatrice Krone
Teacher, Idyllwild School of Music, Idyllwild, California
MUSIC

Lucile H. Latting
Consultant in Elementary Education, Colorado State Department of Education
READING

Paul L. Hill
Director of Educational Counsel, Winnetka, Illinois
CHILD DEVELOPMENT

Jessie Todd
Instructor in Art, University of Chicago Laboratory School
ART AND HANDWORK

Louise Oakley
Supervisor of Elementary Education, Union City, Tenn.
LANGUAGE

Foster E. Grossnickle
Professor of Mathematics, State Teachers College, Jersey City, New Jersey
ARITHMETIC

The Child Who Is "Different"

PAUL L. HILL

I HAVE a boy of seven in the first grade who will be my pupil again next year. He is a good average student and seems to like me and school. He has a sister thirteen and a brother sixteen. The brother is away from home, attending a high school operated by their church. The parents are middle-class, middle-aged people who have lived in this community for many years. They own a fair-sized farm and a nice home and, in addition, the father is a laborer in the local industry. (There is much transient labor.)

The home life is pervaded with a deeply religious feeling and religious beliefs which are closely adhered to. In this respect the family is different from its neighbors for, as a group, there are few or no religious connections. In many ways, the children are restricted in community activities because of the religious beliefs of the parents. They attend no community parties except perhaps showers. The children of this family bring their own lunch to school while all the rest of the children eat the lunch provided at school. These and other differences may have been the cause of their rejection by the community.

These differences are spoken of freely in other homes and are scoffed at, and children from these homes bring their attitudes with them to school. The rejection may be augmented by the fact that the boy dresses well, is neat and clean, and has a better home than the majority of his classmates. The family appears to be a happy one, and the parents are deeply interested in their children's health and happiness.

The boy's major problem is being rough and making fun of his classmates, being pugnacious, using bad language, and being highly disturbing in the classroom. In spite of these difficulties, however, he is alert and active and plays hard. However, he suffers from the treatment he received from the others and is often found to be "getting back"at them. He justifies his behavior by saying, "Yesterday *they* were hitting *me*," which certainly is true. However, he is not regressing or becoming withdrawn yet. Parents of other children have complained to me about this boy's behavior and demand that I do something about it. Last year he was suspended from school for three days by the school board upon complaint from mothers of other children.

It has been suggested that I use the "group rejection" method and forbid the other children to play with him at school and at home; that I separate him from the rest by seating him in the hall when he disturbs; that I let the rest of the class discipline him by punishing him when he gets aggressive with them, using his own behavior on him. Shall I withdraw my affection and approval and show him that his actions are not acceptable to me?

× × ×

ALTHOUGH this boy differs from his peers in terms of the religious beliefs of his parents, the problem is comparable to that of any child who differs from his group in obvious ways. However, in this case there are many assets which can be utilized. One, the parents are interested in their children and both desire and are able to provide a happy home life. Two, the parents have a large quantity of sincerity and courage. Three, the teacher has a sincere desire to help the child and the ability to look and plan ahead. Four, the child has ability to play hard with his peers and (presumably) with reasonable skill. Five, the child is still fighting back against his environment and has not withdrawn and given up the struggle.

THE letter which appears on this page was received last June from a teacher who desired to begin planning early in the year to help a youngster who obviously needs all the assistance which the teacher can provide. Although the situation is rather specific, the problem which it represents is encountered in one form or another by a great many teachers. The original letter is paraphrased in part and some of the identifying facts are modified.

Approaching this problem through both the parents and the child is more likely to be successful than either used alone. Perhaps the parent conference should come first, and very early in the school year. You might attempt, during the conference, to bring out some or all of the following points.

One, the child is very unhappy in school. Two, he shows his unhappiness by fighting, using bad language, and so on, citing examples of specific behavior on specific days which illustrate his unacceptable behavior. Three, the child has much courage, but having the total group against him will soon be more than he can handle. Four, it is important for all children to be like their age group in as many ways as possible.

Five, although you respect people who have the courage of their convictions, sometimes slight changes in behavior which do not violate principles go a long way toward helping a child get along with his group. For example, he might eat a hot lunch at school rather than bring his lunch. You could admit to the mother that the school lunch might not be so nutritious as the one which she packs, but point out that the child will not suffer and the mother can make up to him at the evening meal. Emphasize again that it is important for children to do and be like others of their group.

Six, parties may be more difficult to discuss, but you might start with something about which the parents would have a minimum of feeling. Possibly, if birthday parties at school are a point at issue, they might be used. Folk dancing, if the parents are opposed to "dancing," might be somewhat more difficult, but it might be interpreted to the parents as rhythms such as children in all ages and of all nationalities have enjoyed.

Seven, in your contacts with the parents, plan and follow through with several conferences, not just one. *(Continued on page 88)*

DAY by DAY for NOVEMBER

Ideas for teachers, old and new – substitutes too, by *Esma Hackett*

In some localities, open house held during the celebration of American Education Week is the best, perhaps the only, opportunity for getting some of the parents to visit school. So it is important for you to plan carefully with the children for the event. In addition to the general announcement to be sent home, have each child make a special invitation for his own parents. The more personal touches you can add to your classroom celebration, the warmer the reaction of the parents will be.

Some of your preparations for open house may be completed during the children's independent work periods. After routine assignments in workbooks have been finished, primary children will find it a restful change to make the covers for invitations, folders in which papers are to be exhibited, and individual booklets for parents' comments.

Before your pupils begin to work independently on their items for open house, discuss with them some of the themes which would be especially suitable for use in their designs and decorations. Instead of imposing your ideas on the children, help them to develop their own creative ideas.

The actual wording of the invitation should be a class project carried on with teacher guidance. When the wording has been decided upon, the writing may be done during the regular handwriting period.

Help the parents to understand what you are trying to teach their children and how you are doing it. Exhibit all types of papers and leave typical lesson assignments on the chalkboard during open house. Instead of special decorations for each bulletin board and tackboard, keep the material relating to some of your group work in social studies and science right where it is, so that the parents can examine it. Avoid discussing the personal problems of your pupils, but make appointments with the parents for conferences that you feel are necessary.

With no outside resources whatever on which to draw, you can still observe Children's Book Week in a worth-while way in your rural or village school. Help the children to become better acquainted with their own textbooks. Explain what "acknowledgments" are. Show the group how to discover the authors and titles of the books from which some of the favorite stories in the readers came. Explain how the author of the textbook, whose name is on the title page, shortened and changed (adapted) the book story for the reader after paying the original author for the privilege of using her book in this manner.

Learning the titles of books in which favorite characters appear will be an incentive to recreational reading. Often, at least some of the books can be found even in a small public library.

If the class does not use the terms book jacket, title page, table of contents, glossary, and index, Book Week is a fine time to become acquainted with them.

Give the class a chance to skim some supplementary books to be used later on. Have the children illustrate an interesting incident and display their drawing as they report briefly to their classmates. This device will sharpen interest in the books to be read after the basic reader. Display the drawings as part of your decorations for Book Week.

Is the music taught in the upper grades in which you substitute difficult for you? If so, why not provide yourself with a good record which can be used for music appreciation or rhythms? Then it will be possible to provide an interesting change for the class during the music period.

Add an interesting feature to your opening exercises this month by having a committee of volunteers report briefly on the lives of a few of the famous people who were born in November. Among others there are Will Rogers, Marie Curie, John Philip Sousa, Robert Fulton, Louisa May Alcott, Robert Louis Stevenson, and Winston Churchill.

Is the reading program of your junior-high pupils a diversified one? In addition to recreational reading, provision should be made for the developmental type of reading, in which reading habits and abilities are improved. In addition to their readers, your pupils should have some reference material, newspapers, magazines, and textbooks relating to science and social studies. Teacher guidance at this level is now being considered of increasing importance.

In upper-grade classrooms where reference books are plentiful, pupils can easily carry on an interesting problem-centered learning activity in which some of the living conditions of the early colonists are contrasted with those of today. Tracing the steps which led from the use of pine knots and candles to lighting with electricity, or from the use of flint, steel, and tinder to matches, gas pilot lights, and various kinds of mechanical hand lighters, or from fire fighting with leather water buckets to the modern equipment used by today's fire fighters are only a few of the challenging themes the group may select for exploration.

Add seasonal interest to the card game, "In the Box" (see September "Day by Day"), by fastening two big paper turkeys to the sides of the box in which discards are placed. The signal for discarding may be changed from calling "In the box" to "Gobble," if you wish.

Avoid sitting in the chair behind your desk when talking with parents. Although you may not realize it, this position sets up a barrier and tends to destroy the feeling of informality that is so important when you are having a conference in the classroom.

Interest aroused in this country by the coronation of Queen Elizabeth II of England may influence older pupils to select for special study one of the countries in the British Commonwealth of Nations.

Canada is an excellent choice for a learning activity. Its colorful early history and varied products will be of interest to upper-graders. The "Mounties" will appeal especially to the boys in the class; and everyone will enjoy a class "travel tour."

Australia, New Zealand, and the Union of South Africa may be equally interesting to your pupils. Did you know that New Zealand is made up of two main islands and several small outlying islands? The smaller islands are so scattered that some are antarctic and some tropical.

School clubs will be doubly worth while if you teach in a community where little is done for the young people in the way of organized activities. Check pupil interests carefully before suggesting the club idea. Help the class to decide on the kind of club which will appeal to the greatest number. Act as counselor when the children decide on club rules and activities. Oral-language periods can be used for such discussions.

FACTUAL STORIES

★ *FOR MIDDLE AND UPPER GRADES* ★

The "IMPOSSIBLE" Journey

Lois Snelling

EDITORIAL NOTE: 1953 marks the 150th anniversary of the Louisiana Purchase in which the United States acquired a vast territory extending from the Canadian border to the Gulf of Mexico, and from the Mississippi River to the Rockies. *The "Impossible" Journey* has special interest at this time because it reports an event less than fifty years later in which men endured hardships to build and consolidate territory which later became the forty-eight states.

NARCISSA WHITMAN'S face was sad as she told her husband good-by. "It is a dangerous thing, Marcus," she said. "Perhaps it is impossible, as the others say. Washington is nearly 4,000 miles away, and a long, cold winter is close at hand."

"It must be done, Narcissa," Dr. Whitman replied. "The people back east don't understand what it is they are doing. They have never been given the true facts about this country out here. If they do not receive these facts before Congress adjourns in March, we will lose a vast empire. I must tell them."

Quietly, the little party, General Amos Lovejoy, Dr. Whitman, one Indian guide, and three pack mules, slipped away from the wilderness settlement at Waiilatpu (near the present Walla Walla, Washington). As they rode along, Dr. Whitman's thoughts were on the dangerous task before him. It was October 3, 1842. In March, the Congress would decide where to place the boundary line between Canada and the American Republic. The question of which country (Great Britain or the United States) should own the great Oregon Territory depended on the number of settlements made by each. Unless something was done immediately to bring American settlers to the region, Britain would claim the territory. So Marcus Whitman had decided that he would go to Washington. No one would consent to go with him except General Lovejoy.

"Six years I have been out here," Whitman said to himself. "I know the importance of this land to my country. Although I am a doctor and a missionary, I am also an American."

Eleven days later, they arrived at Fort Hall on the Snake River. The officer in command of the fort was horrified when he learned of the extent of Dr. Whitman's proposed trip.

"You will be lost in the mountains," the officer said. "The passes are already filling with snow, and even if you could get through the deep snow, you would probably be murdered by the Indians. The Sioux and the Pawnees are on the warpath, and you must travel across their lands."

But Dr. Whitman would not go back. Turning toward the southeast, he struck out on a new trail he had never even heard of before. The guide grumbled and even General Lovejoy was doubtful, but Dr. Whitman insisted, "We *must* get through."

The trail was dangerously rough, and they were constantly hampered by deep snowdrifts. One day they were caught in a blizzard that forced them to take refuge in a deep canyon. For the next ten days they were snowed in, and every day Dr. Whitman thought of the distance between him and Washington.

At last they were on the trail again, but their traveling was brief. Another blizzard swept down upon them, and the snow covered everything. The frightened guide refused to go on. Dr. Whitman himself was frightened when (*Continued on page 105*)

The Strange Farm

Dorothy Dill Mason

BARRY looked around with interest at the high ceilings and sturdy beams of the old farmhouse on the Peninsula in the state of Washington.

"It's hard to believe that the Pacific Ocean is just over that little hill in front of the house," he told his uncle and aunt. "This seems like a farmhouse rather than a beach home. I'm going to have a lot of fun visiting here."

"Yes, this old house was built for the centuries," his uncle said. "My folks built it to live in all year around, not just for vacations. As far as they were concerned, it was just an accident that the ocean happened to be out there. They were farmers, but not the kind you're used to."

Barry began to unpack his suitcase. "You said in your letter that you'd show me a strange kind of farm."

"That's right!" Uncle Abner said. "It's a kind lots of folks wish they could have, but mighty few do."

"Can we go right now?" Barry asked eagerly. "I can hardly wait to see it!"

"You might as well take the boy right away," Aunt Sarah nodded. "You've got him so curious that he won't be ready to eat, and I don't want to have my cookin' wasted!"

"All right," Uncle Abner replied. "We'll go now. It's only a few miles away."

The pick-up truck rattled out of the yard and down the gravel road. Soon it began to pass big trucks laden with curious white objects that looked rather curly.

"What are those trucks carrying?" Barry asked his uncle.

"Part of the farm," Uncle Abner chuckled.

While Barry was trying to figure this out, Uncle Abner followed one of the big trucks out onto a narrow dock extending far out into the water.

"This isn't the ocean!" Barry cried. "I can see land over on the other side."

"No," his uncle said. "This is Willapa Bay, and the land you see is across the bay."

"But where's the farm?" Barry wanted to know. "It can't be out here in the water."

"Oh, yes, it can," Uncle Abner remarked as he parked the truck and got out. "Stay close to the side, Barry. These trucks come along about seventy or eighty times a day, and they don't want folks in the way."

Barry bent down to pick up something that had dropped from one of the trucks. "Why, it's an—an oyster shell!" he exclaimed.

"Yes," Uncle Abner agreed.

"But why do they carry old empty shells around?" inquired Barry. "Do they dump them into the bay to get rid of them?"

"Well, not just to get rid of them," Uncle Abner admitted. Nodding to a man near by, he said, "Here's Chet, who'll tell you about it."

They walked up to a man who was standing at the end of the dock, watching a truck transfer its load onto a barge below.

"Hello, Chet," Uncle Abner greeted the (*Continued on page 88*)

COLOR *and How We See It*

To help you with your classroom science activities, Dr. Blackwood and Dr. Gould will present this science page each month.

Paul E. Blackwood
Specialist for Elementary Science, U.S. Office of Education

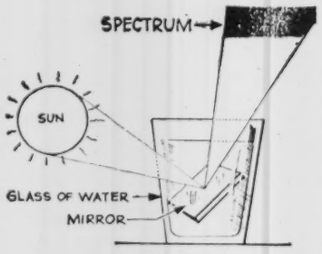
LIGHT and color are very much a part of everyone's environment. Colored light is always fascinating, and questions about it are frequently raised by children. The questions they ask indicate a variety of interests: What makes the rainbow? What causes the colors in the sky? How do we know white light is made up of all colors?

The study of light and color is not simple. The answers to the questions are not always easy. But there are a great many observations which children can make to add to their information about light and color. Here are a few.

The first group of observations will help children get the idea that *white light is made up of all the colors.* The second group of experiments will show that *the color we see depends on the kind of light that strikes our eyes.*

Observation 1: Locate a beam of sunlight coming through the window. Hold a prism in the beam of sunlight. Rotate the prism until a rainbow of colors shows on the wall. Observe the colors and name them.

Observation 2: Place a small mirror in a glass of water as shown in the sketch. Set the glass in the sunshine. When the surface of water has become smooth, the sunlight will be reflected as bands of light on the wall or ceiling. Move the glass around until a clear rainbow of colors is



produced. Examine this "spectrum" to see what colors are present, and the order of the colors.

Observation 3: Place a rectangular aquarium so the bright sunlight strikes it. Fill the aquarium with water. Observe throughout the day to see if a band of colored light appears on the floor or table top near the aquarium.

Explanation: In each of the above observations, the sunlight was broken up into a spectrum of colors. The colors are red, orange, yellow, green, blue, indigo, and violet. Each color of light is bent a different amount when it passes through substances like a prism or water. The different amount of bending causes each color to separate from the others and show up as a distinct color.

The color of objects depends on the color of light they reflect to the eye. To understand fully why different things have different colors, children would need to study about the wave lengths of light. Red light has long wave lengths while violet light has very short wave lengths. The other colors—orange, yellow, green, blue, and indigo—have wave lengths in between. The study of wave lengths, however, is probably too difficult for most elementary school children. So this series of experiences is planned to help children make observations, rather than to develop complete explanations, about the nature of light.

Observation 1: Take a collection of colored objects such as a yellow pencil, an orange, a red apple, green paper, and blue glass into a dark closet. Look at the objects in the complete darkness. Do they appear colored?

Examine each object in full daylight. What color of light does the yellow pencil reflect to the eye? The red apple? This observation will help children establish the idea that the color they see is the color which an object reflects to the eyes.

Hold the green paper in white sunlight. What color does the paper appear? What has happened to the other colors from the white sunlight that struck the paper? Look at the yellow pencil. What happened to the other colors?

From this observation, together with the reasoning involved, children begin to understand that red objects absorb all the colors except red; green objects absorb all colors except green; yellow objects absorb all colors except yellow, and so on.

Observation 2: Tie a piece of red cellophane paper over the end of a flashlight. In a dark room or closet flash the light on a white paper or cardboard. What color appears? If the color does not appear deep red, tie additional layers of red cellophane over the flashlight. What color of light does the red cellophane permit to pass through it? What color of light does the white paper reflect to your eye?

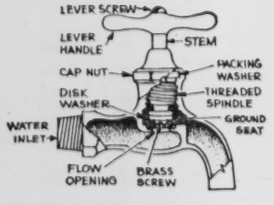
Now hold a piece of red paper in the beam of the flashlight still covered with red cellophane. Hold a red apple in the beam of red light. What color does each object appear? Why?

Select an object which in white light is blue. Take it into a dark room and hold it in the red beam of the flashlight. What color does the object appear? Hold objects of other colors—green, yellow, orange—in front of the red beam. What color do the objects appear? Why? *(Continued on page 97)*

SCIENCE in the Home - III

HENRY GOULD Professor of Science, State Teachers College at Brockport, N.Y.

THE HOUSEHOLD WATER SYSTEM



The Water Faucet

The compression-type faucet shown above is generally used in homes. A lever handle is attached to a threaded spindle at the bottom of which is attached a washer or disk.

When the spindle is turned down, the washer is pressed against the "ground seat" surrounding the "flow opening," shutting off the water.

If water drips from the faucet, you evidently need to replace the disk washer.

When renewing a washer, first shut off the water directly below the fixture. Then unscrew the cap nut. (Use a cloth around the nut to prevent marring the fixture.) This will enable you to unscrew and remove the spindle. If the brass screw is badly worn, it may be necessary to apply a drop or two of kerosene to loosen it so you can replace the washer.

Washers for this type of faucet are usually $\frac{3}{8}$", $\frac{1}{2}$", or $\frac{5}{8}$". Buy at a hardware store.

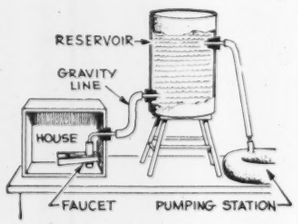
If water leaks around the stem when the faucet is open, tightening the lever screw and the cap nut may help, or replace the packing washer.

A Model Water System

Your class will enjoy making a model water system. The materials needed are:

A rubber or plastic swim tube for the pump
A gallon can as a reservoir
Rubber tubing
Three one-hole rubber stoppers
Three short pieces of straight glass tubing
One bent piece of glass tubing for faucet
One spring-type clothespin
A wooden box for a house

Fill the swim tube with water. Make two holes in the gallon can and one hole in the side of the box. Attach the glass and rubber tubing and set up the apparatus as illustrated below.



Gretna Green to John o' Groat's

ANNIE LAURIE VON TUNGELN

**Teacher, Junior Home Room and Spanish,
Central High School, Tulsa, Oklahoma**

★

SECOND PRIZE IN 1953 TRAVEL CONTEST ON "Where I Want to Go on My Next Trip, and Why"

"How far, how far to Gretna?"
"'Tis years and years away."

I hope that the opposite of this verse will prove true for me—for I am eager to start my tour of Scotland at Gretna Green on the southern border and travel by bus or car to John o' Groat's, the whole 275-mile length of the country.

First, I should go by train to New York. There I'd board a ship, and a leisurely sea voyage would bring me to my land of heart's desire.

Believing the proverb, "There's guid gear in sma' buik," I chose Scotland as my mecca, first for its beauty, traditions, and culture. I shall thrill to the lochs and streams, the banks and braes, I have read about, the craggy precipices, and green islands dotting a silver sea.

At a gathering of the clans at Braemar, I want to watch caber tossing, wrestling, and dancing to the accompaniment of the bagpipes. I shall, perhaps, succumb, as others do, to the magic of the pipes in mysterious Inverness of Lady Macbeth fame, and to the purple of the heather-clad hills.

I want to see the thatched cottage at Alloway where Rabbie Burns (never Bobbie to a Scotsman!) was born; the "flowery banks o' bonnie Doon," where he spent his youth; and the Auld Brig o' Doon, the bridge where Tam o' Shanter's mare Maggie left her "ain gray tail" to the witches. I shall visit the places associated with Scott, Carlyle, and Stevenson, hoping that something of their integrity and greatness will abide with me forever.

I want to visit Scotland also because it is one of the regions where true freedom still reigns. In Edinburgh I shall honor the memory of Abraham Lincoln—when I stand before his statue, commemorating Scotsmen who died in our Civil War "to preserve the jewel of liberty in the framework of freedom."

Most important, a visit to Scotland should help me appreciate more fully my heritage. I want to hear the rich Scottish speech as I heard it from my grandmother's lips when she told stories to us "bairns," admonished us against "blether" (talking nonsense), or helped us secrete some treasure in a "hidey-hole."

Sparking her practical wisdom was something romantic that caused her to name me, her first granddaughter, Annie Laurie. My grandfather, with much the same spirit, worked in a coal mine by day but read Scott and Burns at night. I want to know firsthand the country that developed the courage, indomitable will, and faith in eternal things that inspired my grandparents to establish a home in this new land.

I shall be satisfied if I can bring back a taste of all this to my students and make the spirit of joy that is always mine on a trip the norm of year-round living!

Watch for the Third Prize travel article —"Lake George Adventure"—in December.

Burns's "Tam o' Shanter" made famous the Brig o' Doon. The Scottish Highlands are full of lakes and mountains like those shown—in the Western Isles.

Robert Burns had a home in Dumfries, on the River Nith, and Thomas Carlyle was born at near-by Ecclefechan. Edinburgh built a tall monument to Sir Walter Scott.

The pictures on this page were provided by the British Travel Association.

Tossing the caber is a feature of the Braemar Highland Games.

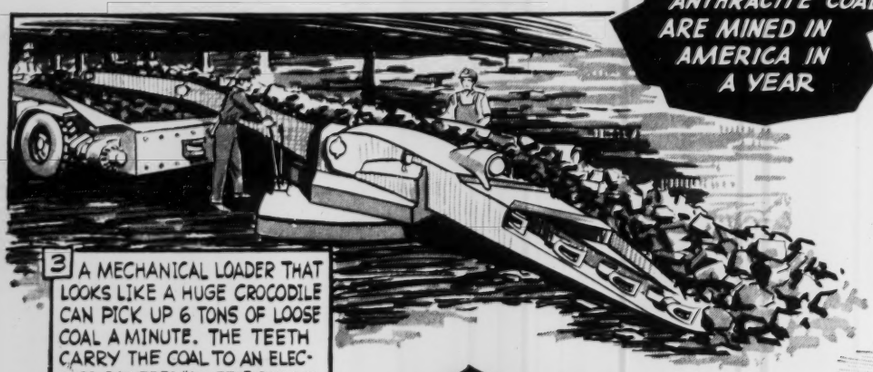
Mining Coal

POWER at WORK

1 BEFORE COAL IS BLASTED, ADVANCE CUTTING MUST BE DONE TO ALLOW FOR EXPANSION. THE CUTTING MACHINE HAS A LONG BAR AROUND WHICH STEEL TEETH REVOLVE AT A HIGH SPEED. THE BAR IS MOUNTED SO IT CAN BE TURNED IN ANY DIRECTION.

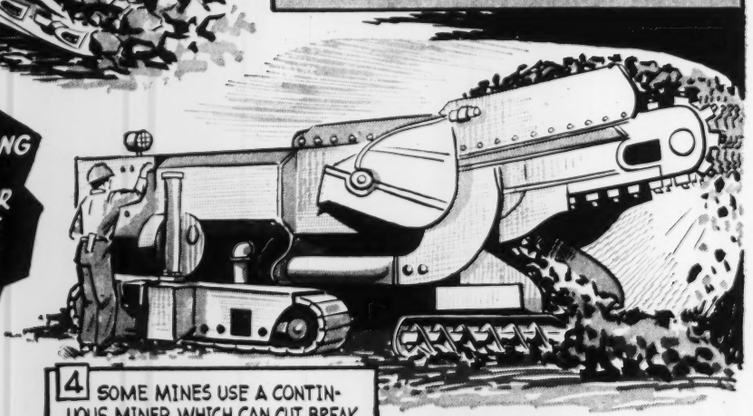
MORE THAN 550 MILLION TONS OF BITUMINOUS AND ANTHRACITE COAL ARE MINED IN AMERICA IN A YEAR

2 SOME MINES STILL USE EXPLOSIVES FOR BLASTING BUT MANY HAVE CHANGED TO COMPRESSED AIR. A DRILLING MACHINE IS EASILY PULLED INTO PLACE TO MAKE HOLES. IT WORKS LIKE A DENTIST'S DRILL, BORING INTO THE COAL. THE MINER INSERTS EXPLOSIVES OR THE "AIR RIFLE," AND THEN "SHOOTS" FROM A SAFE POSITION. ONE BLAST WILL LOOSEN 100 TONS OF COAL.

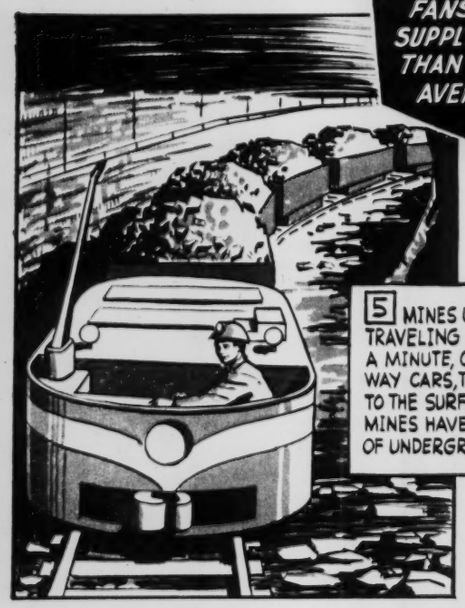


3 A MECHANICAL LOADER THAT LOOKS LIKE A HUGE CROCODILE CAN PICK UP 6 TONS OF LOOSE COAL A MINUTE. THE TEETH CARRY THE COAL TO AN ELECTRIC-POWERED "SHUTTLE-BUGGY" THAT HOLDS UP TO 7 TONS.

GREAT VENTILATING FANS IN A MINE SUPPLY AIR FRESHER THAN THAT IN THE AVERAGE LARGE CITY

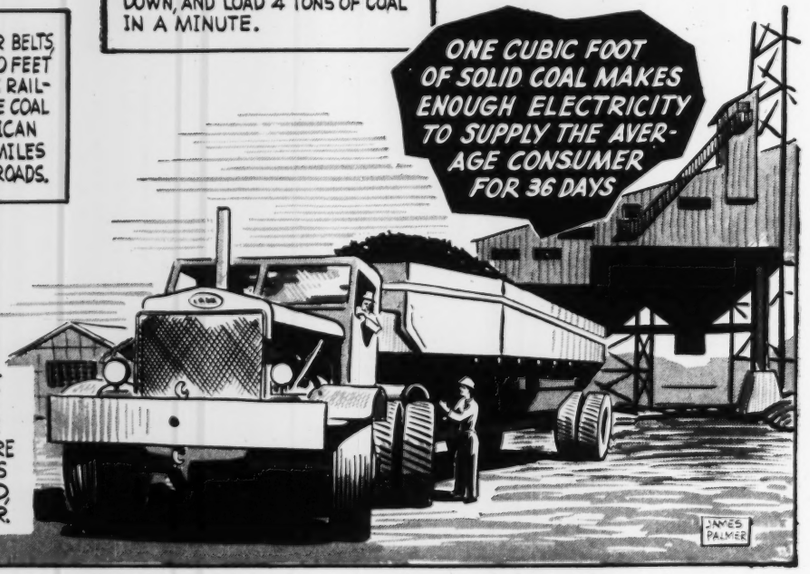


4 SOME MINES USE A CONTINUOUS MINER, WHICH CAN CUT, BREAK DOWN, AND LOAD 4 TONS OF COAL IN A MINUTE.



5 MINES USE CONVEYOR BELTS TRAVELING 300 TO 700 FEET A MINUTE, OR ELECTRIC RAILWAY CARS, TO BRING THE COAL TO THE SURFACE. AMERICAN MINES HAVE 250,000 MILES OF UNDERGROUND RAILROADS.

ONE CUBIC FOOT OF SOLID COAL MAKES ENOUGH ELECTRICITY TO SUPPLY THE AVERAGE CONSUMER FOR 36 DAYS



6 AT THE PREPARATION PLANT, OFTEN CALLED A TIPPLE OR BREAKER, A ROTARY DUMP UNLOADS AN ENTIRE CAR AS EASILY AS A MAN DUMPS A WHEELBARROW. THE COAL TRAVELS BY GRAVITY OVER PICKING TABLES WHERE THE ROCK AND SLATE ARE REMOVED, AND OVER SORTERS THAT GRADE IT BY SIZE. THEN THE COAL IS WASHED, AND TRUCKS OR COAL CARS CARRY IT TO THE CONSUMER.

JAMES PALMER

TEACHERS' HOA
Help One Another CLUB

ARTICLES for this department should not exceed 300 words. We prefer them typed, double-spaced, each on a separate 8½" x 11" sheet. Put your name and address on each sheet and on every photograph or sample. Address: Teachers' Help-One-Another Club, THE INSTRUCTOR, Dansville, N.Y.

Articles cannot be acknowledged or returned. Items (except seasonal) not heard from in six months should be considered rejected.

We will pay two dollars upon publication for each article used and an additional dollar for a photograph or a drawing.

Keep your contributions coming!

A PHOTO BORDER

Winifred Jane Elkins

AN ATTRACTIVE border for your classroom which the children will enjoy making is one which features each one's photograph. First have the children color the caps from their milk bottles different colors and then cut the centers out of the caps. Cut a shape for a flower bowl or vase out of pink, yellow, or blue construction paper and cut leaves and stems from green paper. Now assemble the leaves, stems, and container on white paper about 12" x 18". Put an individual child's picture at the top of a stem to represent a flower, and frame with the milk-bottle cap, pasting all the pieces in place. Arrange the flower pictures in a border in the classroom.

THE "GOOD BAG"

Mary W. Gerth

ONE of the most delightful presents we ever made was one which the children called a "Good Bag." It can be made for either Mother or Father at Christmas or any other season, and has the added advantage that it costs nothing to make. Each child needs only a paper sack, any size or shape, and several slips of paper. On each slip he writes, perhaps in handwriting class, something that he will do to be especially good. It may be washing dishes or sweeping the porch for Mother, or polishing Father's shoes or cleaning the basement. A little class discussion about being helpful will produce any number of ideas.

In our rural school, the children planned their gifts to last a week, so each made seven slips. These slips are put into the paper sack, which is decorated according to the child's ability and taste. The parent for whom the "Good Bag" was made is allowed to draw one slip a day from the bag. Then, willingly and cheerfully, the child does the task which he himself chose to write on the slip.

MY NOTEBOOK

Lillie Chaffin

EACH year I keep a notebook in my schoolroom with a page for each child, in alphabetical order. On this page I keep the child's address, birth date, parents' names, and any other facts concerning the parents that I can collect, such as the number in the family and the home conditions. I also keep a record of previous teachers' comments.

When a reading text is completed, I record the words the child has missed. At the end of the year, I write an explanation of what the child has accomplished, his special talents, and all the facts which I think would be of help to the next teacher. Then I remove the page from the notebook and place it in the folder of cumulative records. I find this is very effective and I always appreciate such data when it is given to me by other teachers.

ARMISTICE DAY

Mary E. Watson

LAST November my class voted to put on the Armistice Day program for the entire school to see in the assembly hall. We selected three World War I songs—"Over There," "Good-by Broadway, Hello France," and "You're a Grand Old Flag"—from the collection of Legion Airs. We chose a play for a group of boys. But we still had several children who had no speaking or singing part. During our creative-writing period we talked about stories and poems with patriotic ideas. Someone suggested that we write an acrostic for the first number on our program. The following is the result.

A is for America the beautiful,
The land we love.
R is for the Revolution
That started us on the road to freedom.
M is for the Mighty Men so brave and true,
Who fought for freedom and truth.
I is for the Infantry
Who marched from Valley Forge to Korea.
S is for the Stars and Stripes
That stand for bravery, purity, and loyalty.
T is for the Trials and Tribulations
Our people suffered in the cause of liberty.
I is for the Independence
For which we bravely fought.
C is for the Civil Rights
That make all men free and equal.
E is for the Eagle so fearless and brave
That is our symbol of strength and might.

REGISTRATION IDEA

Virginia E. Willer

IN OUR school the P.T.A. always plans a fall meeting for the fathers and calls it "Dad's Night." Last year, each teacher was asked to register the parents who attended. To make each child in my first-grade room feel that he had a part in this program, he was given a piece of pink construction paper on which he traced around his hand. Then he cut it out and wrote his name on it. We mounted the hands, four to a 9" x 12" sheet of manila paper, and made a booklet of these sheets. As the parents came to our room, they found their child's hand and wrote their own names on it also. Afterward these hands were cut out of the booklet, put in cardboard frames, and sent home.

The many favorable comments we had from this idea made me want to pass it on.

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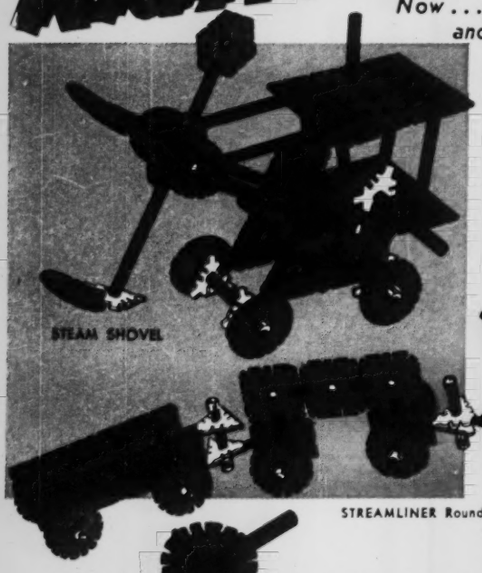

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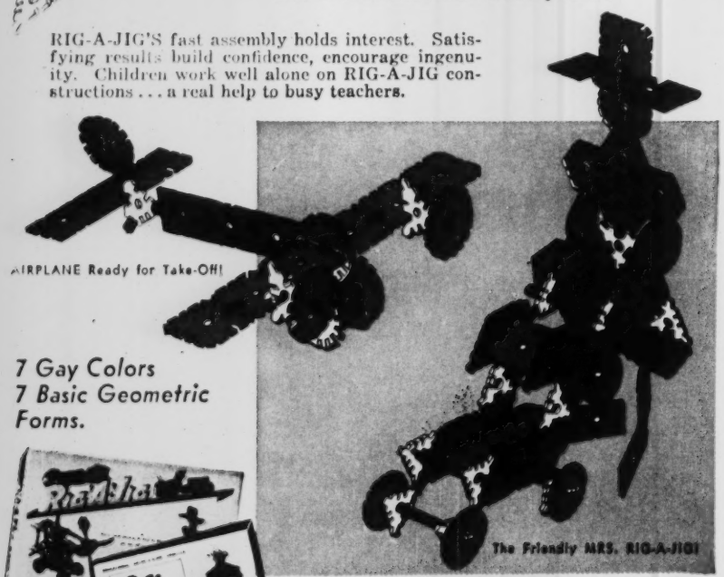

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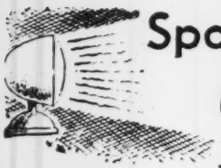


Spotlight on *Canadian Schools*

JOHN HENRY PEPPER

Teacher, Sixth Grade, Essex Street School, Toronto, Ontario

CANADA QUIZ

Try this little quiz on your class.

1. What country is third in size in the world?
2. Where is the most newsprint produced?
3. What country mines the most nickel in the world?
4. In what country in the world is the most asbestos mined?
5. What country supplies the world with the most platinum?
6. Name the country that stretches 4,500 miles from the Atlantic to the Pacific and nearly 3,000 miles from the United States border on the south to the North Pole.
7. What is the third greatest exporting nation in the world?
8. What country is the leading exporter of base metals?

"Canada" is the correct answer for each of these questions.

ALBERTA

Alberta is the most westerly of our prairie provinces. The air is remarkably clear, and the high percentage of bright sunshiny days has given it the widely known title of "Sunny Alberta." The Albertans are famed for their friendliness and hospitality.

Alberta's 3,000 oil wells are producing between 150,000 and 200,000 barrels daily. She has more coal and produces more oil and natural gas than all the other provinces combined. The principal farm crop is wheat and in 1951 the production was one hundred and fifty million bushels.

With such climate, people, and resources, it is only to be expected that the province's 200,000 pupils are educated by some 7,000 teachers in one of Canada's most progressive provincial systems. It consists of three divisions: Elementary (grades 1-6), Intermediate (grades 7-9), and Secondary (grades 10-12). The province is organized in large administrative divisions having, on the average, seventy or eighty classrooms each. Each division is administered by its own officers under its own board of school trustees. Each board is responsible for all types of education (except that of handicapped pupils) from kindergarten to grade twelve. Composite high schools with dormitory accommodations have been organized in rural areas.

All teachers are prepared in the Faculty of Education at the University of Alberta at Edmonton. A two-year period of training is necessary for permanent certification. Alberta has been a Canadian pioneer in the adoption of this large unit of school administration and in the centralization of teacher training.

Membership in the teachers' professional organization is a condition for teaching; a majority of the schools use the single-salary schedule; and equal pay for equal work is the rule.

Looking ahead educationally, the province is planning the documentation of all its teachers' qualifications in more exact form than has previously been attempted in Canada. In the autumn of 1954, each Albertan teacher will be provided with a record book (small enough to be carried in a woman's handbag) including all the owner's academic and professional qualifications and years of training and experience. All entries will be made through the provincial Department of Education in collaboration with the University of Alberta. A duplicate file of the information in the teachers' record book will be kept at the Department of Education. These books will enable teachers to carry with their up-to-date proof of their qualifications.

The proposed record books have been endorsed both by the Alberta School Trustees Association Executive Committee and by the Alberta Teachers' Association. Full details of the record book have not been settled and the Alberta teachers have been asked to send in their suggestions for implementing the new system to Barnett House in Edmonton.

TEACHERS' CONVENTIONS

At this season of the year Canadian teachers in every province are laying plans for Easter conventions. The purpose of these conventions should be to give a broader understanding of the teacher's work and service to the community and to inform the attending teachers of the newest instructional techniques. Many of our annual provincial Easter Teachers' Conventions have been stirring up confusion and controversy rather than aiding education by having as their main theme the conflict between the traditional and the progressive philosophy of education.

It might be a good idea for those planning committees to remind themselves of this now when they are selecting speakers and topics for next Easter. Teachers' conventions should be planned to inform teachers and public; not to muddy the educational waters by airing violent opposing educational philosophies.

Our Changing World-II

The MIDDLE EAST

MARIAN F. OWEN

THE Middle East is as important to the democratic world of today as it was to each of the early conquerors who left imprints of their culture. Fast airplanes have replaced the slow camels, but the entire area suffers from certain factors which hinder its progress.

1. Hot dry weather and low soil fertility create irrigation, erosion-control, and soil-improvement problems.
2. There are few natural resources.
3. There are centuries-old social and religious differences.
4. Communication facilities are poor.
5. The rate of illiteracy is high.

IRAN

THIS country lies on a plateau 3,000 to 5,000 feet above sea level in the southwestern part of Asia. Dry salt deserts cover most of the eastern third of the country. The general climate is healthy; coastal portions are hot and dry in the south, while the mountain areas have winter temperatures ranging from 20 degrees F. to zero.

The mountains, rising to 18,000 feet, are mostly treeless, but their lower slopes provide summer and winter pasture for the sheep and goats raised by the nomads. In the green valleys, the people gather in villages and grow crops. About the only timber comes from the region around the Caspian Sea. Irrigation is necessary, and water must be obtained from springs or collected from the mountains. The lakes, which fill during spring rains and dry up in the summer sun, are salty because they have no outlets. There are no important rivers.

History

Iranian history goes back 2,500 years, but the country began to take its place in the modern world about 1900, when the Shah of Persia was ruling as an absolute monarch. In 1906, the people revolted and demanded a constitution and legislative assembly.

The present Pahlevi dynasty began in 1921 when Reza Khan, colonel of a cavalry division, became Prime Minister with dictatorial power. In 1925, the *Majlis* (parliament) deposed the absent Shah, and replaced him with Reza Khan.

The Iranian army collapsed in 1941, and Reza Khan abdicated in favor of his son, Mohammed Reza Pahlevi.

Government

The country is divided into ten provinces administered by governor generals who are responsible to the government at Tehran. The executive power rests in the Shah. He appoints the Prime Minister, who appoints a council of twelve.

From 1951 to 1953, the most powerful figure was Dr. Mohammed Mossadegh, leader of the National Front Party, and Minister of Defense. Mullah Ayatullah Kashani, elderly leader of the Fadayan Islam Party (representing the religious elements and bazaar merchants) served as speaker of the Majlis.

Six months after becoming Premier, Mossadegh nationalized the oil industry. Early in 1953, the economic stability of Iran became shaky as the country felt the lack of oil revenue. The British had effected a kind of blockade.

Dissatisfied with his decline in power at home, and his failure to force the U.S. to bolster Iranian economy, Dr. Mossadegh forced elections to be held.

He asked the Majlis to transfer the control of the army from the Shah to him. Various members protested, so Mossadegh demanded dissolution of the Majlis, and called for a plebiscite. The result was 99.4% in his favor.

On August 15, Mossadegh dissolved the Majlis. Shah Reza Pahlevi then called for Colonel Nematollah Nasiri to deliver two decrees. One (*Continued on page 92*)

IRAQ

IF YOU imagine a country a little larger than California, triangular in shape, with desert and brown steppes covering two thirds of the area, that is Iraq. Most of the people live in the valleys near the Tigris and the Euphrates rivers, which come together about 120 miles from the Persian Gulf to form the Shatt-el-Arab. This area grows some of the best dates in the world.

In January, the third Resource Unit will present the latest information on Africa. The first unit, "India, Pakistan, and Kashmir," appeared in the September issue of *The Instructor*.

In the days of Babylon and Nineveh, the highly developed irrigation systems of Iraq produced large crops that enriched cities and created trade with the outside world. Wars and shifting rivers destroyed the irrigation systems and reduced the population to hunger and a nomad's life.

The country is now working, with U.S. Point Four and UN Technical Assistance aid, to rebuild these irrigation systems and control the runoff from the two rivers, which annually destroy land crops during the rainy season.

History

The Hashemites, an old Arab family of Mecca, were the leaders of a revolt against the Ottoman Empire, at the instigation of Great Britain, during World War I. They were so successful that they received two large areas known as Iraq and Jordan. Britain received a mandate in 1921 and Faisal became the king.

The Iraqis signed a treaty with Great Britain in 1930 which permitted the latter to retain military bases near Baghdad and Basra, and provided for Iraq's independence as soon as it joined the League of Nations in 1932. King Faisal died the next year and was succeeded by his son, Prince Ghazi, who died in 1939. His four-year-old son became the next ruler under a regency led by his uncle, Emir Abdul Illah. On May 2 of this year, the boy became eighteen, and was formally enthroned as King Faisal II at the capital at Baghdad.

Government

Jamil Bey el-Midfai, formerly president of the Senate, became the Prime Minister after the January elections. The government is a constitutional hereditary monarchy.

With the inauguration of Harrow-educated King Faisal II, on May 2, the country and the world are watching for a new era in Iraq.

Products and Industries

Iraq enjoys large revenues from rich oil deposits in the Mosul area in the north central section. By a new agreement, the Iraq Petroleum Company pays 50 per cent of its earnings to the Iraq government.

Oil is transported 1,165 miles from Kirkuk to Haifa, Israel, and to Tripoli, Lebanon. A new 30-inch pipe line from Kirkuk to Banias, Syria (556 miles), was dedicated in November 1952.

Basra, at the southerly end of the Shatt-el-Arab, is famous for its (*Continued on page 96*)

ISRAEL

THE independent state of Israel came into existence on May 14, 1948. Stony hills are typical of northern Israel, while along the Mediterranean a narrow fertile coastal plain extends a distance of 120 miles. Hills rise in the background to a height of 2,500 feet, and form the backbone of the country from north to south. In the east, the land slopes sharply into the valley of the Jordan River and the Dead Sea. South of Beersheba, the Negeb extends to the northeast arm of the Red Sea (the Gulf of Aqaba). The Arab port of Jaffa adjoins the Jewish port of Tel Aviv.

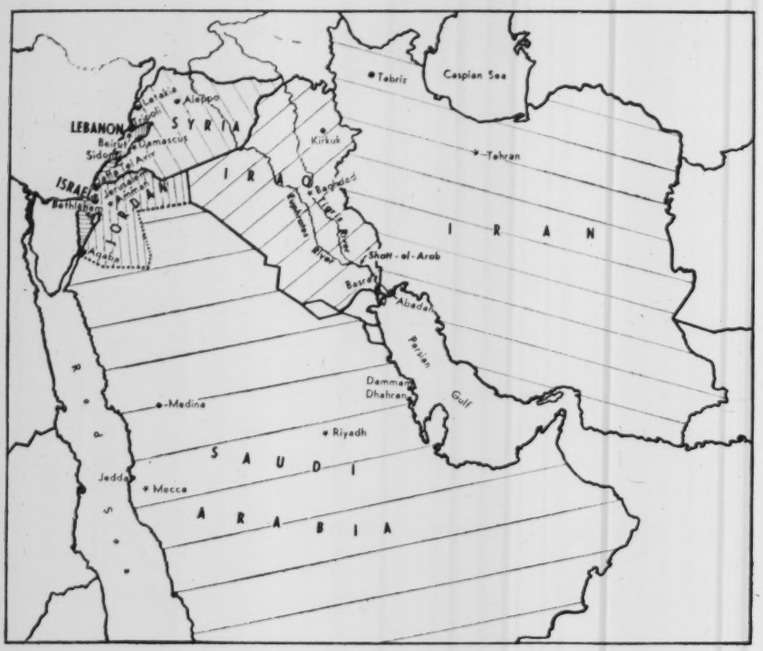
Eroded treeless hills, dry springs and wells, and marshy swamps required the immediate attention of the early Jewish immigrants.

History

Zionists began to plan a national home in Palestine (now Israel) in 1917 when the famous Balfour Declaration was made. The arrival of the first Jewish immigrants alarmed the Arabs, who feared they would become the minority in the area.

The period from 1920-1947 was characterized by bloody disputes between Jew and Arab. By 1947, the British had decided to give up the mandate (*Turn to page 68*)

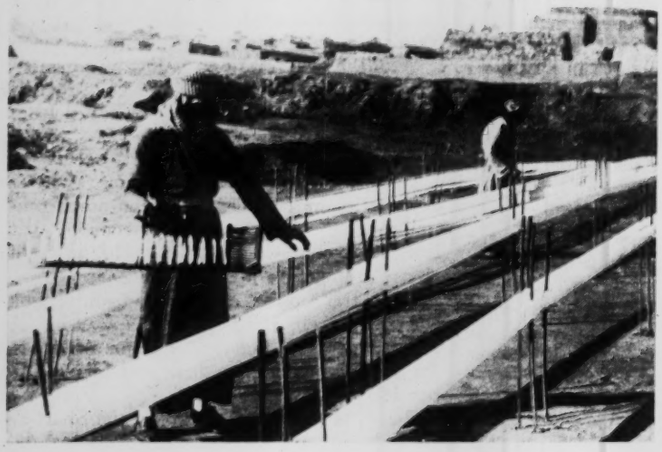
Let's Look



Israel Office of Information

Ultramodern buildings line Independence Road in Haifa, Israel. Note the boulevard-type streets and the numerous trees, which provide welcome shade in the hot, dry climate.

Saudeen from Cushing

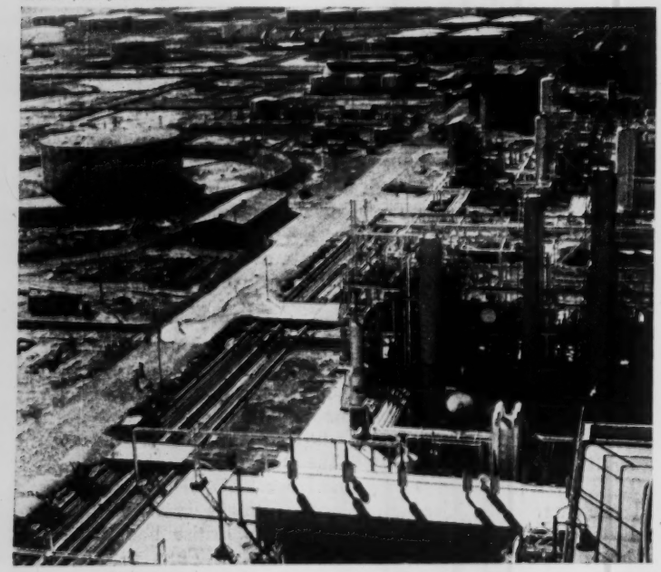


Here is a cotton mill in the open air, in Iraq. The workers wear heavy clothing to protect themselves from the hot sun. These men are spinning cotton fibers into thread.

Ewing Galloway

This Iranian merchant doesn't use a pair of spotless and accurate scales to weigh fruits and nuts. Instead he uses small stones as counterweights and the ground as a display shelf. People of the Middle East have traded like this for centuries. Modern scales are replacing this equipment in the cities.

Grachli from Black Star



In our mechanized age, the large oil resources of Iran have attracted the attention of investors and diplomats the world over. This aerial photo shows a small section of the world's largest oil refinery at Abadan, located at the head of the Persian Gulf.

at the Middle East . . .

Iran, Iraq, Israel, Jordan, Lebanon, Saudi Arabia, and Syria

UNATIONS

Scdfield from Ewing Galloway

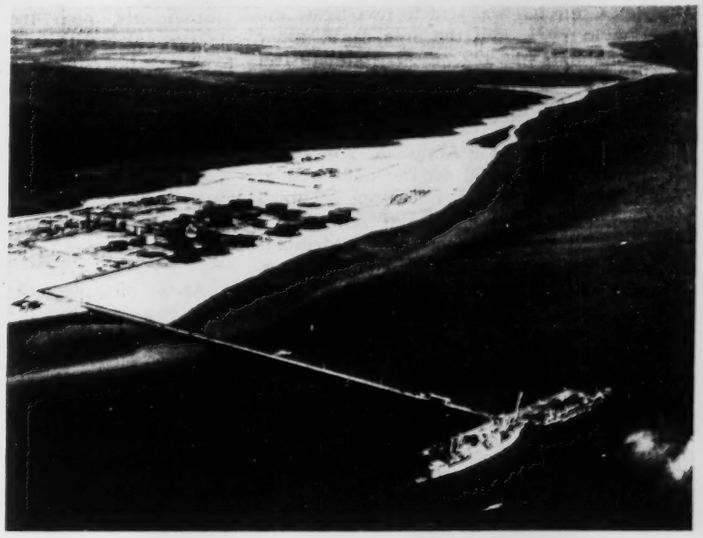
Crowded Jerusalem (above) contrasts sharply with the neat dwellings of Marj-Naaja (left), an experimental farming village in the Jordan Valley.

Ewing Galloway

In Syria, modern machinery is used in the cultivation of flat lands for wheat. Syria is also noted for its silk. The cocoons (below) are piled on racks and placed in a steam chamber to kill the worms. Then the fibers are unwound and spun into thread.

Sanders—from Cushing

Standard Oil Company of New Jersey



The large marine terminal at Ras Tanura in oil-rich Saudi Arabia is situated on a long strip of sand, extending out into the Persian Gulf. The largest oil tankers can dock here and be loaded.

The Middle East

(Continued from page 65)

In preparing this material on *The Middle East*, our researcher gathered a large amount of useful information which we could not include for lack of space. If you would like a copy of her manuscript, complete with everything she would have liked to include, send $.15 with your request to: Editorial Department, THE INSTRUCTOR, Dansville, N.Y.

Courtesy, Near East News Association

Point Four technicians examine a Lebanon well.

because no satisfactory settlement could be arranged between Arab and Jew. The UN proposed splitting Palestine into two states of equal size, but the idea was rejected.

Government

In Israel, the *Knesset* (parliament) is the governing body in co-operation with the cabinet. The cabinet is headed by a Prime Minister, at present David Ben-Gurion, leader of the Mapai (Labor (Continued on page 81)

JORDAN

WHILE the Hashemite Kingdom of Jordan is largely desert in the east, the western portion would be highly productive agriculturally, if sufficient moisture could be supplied for crop cultivation. Jordan extends a distance of 250 miles from north to south. It does not have an established border with Israel.

Much of the Jordan River is within the country's boundaries, and about three fourths of the Dead Sea. Jordan's tiny port on the Gulf of Aqaba is generally inaccessible, because of the poor roads. The limited amount of land suitable for crops has resulted in a largely migratory population.

History

Jordan was formerly known as Transjordan. When the Arab government fell in Syria and that country came under a French mandate, Transjordan fell into disorder. Winston Churchill was sent to investigate the situation in 1921, and the area came under British mandate in 1922. Emir Abdullah Ibn Hussein was recognized as ruler in 1923, and he signed a mutual-assistance agreement, with Great Britain.

In April, 1950, King Abdullah "took over" an area of about 2,000 square miles west of the Jordan River which had been occupied by Jordan's Arab Legion and other Arab forces during the Arab-Israel war. Members of the Arab League resented Abdullah's annexation of this territory. In addition to the land acquired, the population of Jordan was increased by about 858,000, including over 400,000 Arab refugees from Israel.

King Abdullah was assassinated in July, 1951, and his eldest son, King Talal I, governed only a short time before Parliament removed him from office because of mental illness. Talal's son ascended the throne at age 18, on May 2, the same day as his cousin, King Faisal II of Iraq.

Government

Legislative power was assigned to Parliament according to the new Constitution of January 9, 1952.

Jordan is a member of the Arab League, but it has not been accepted as a member of the United Nations. (Continued on page 86)

LEBANON

LOCATED north of Israel, on the shores of the Mediterranean Sea, is a small country extending 120 miles along the coast and only 30 to 35 miles inland. Lebanon benefits from the strange geologic structure of the overlapping rocks forming the mountains. For some reason, water is forced through the rocks to elevations of 4,000 to 5,000 feet. The resulting springs are so large that small rivers run from some of them. Rainfall is fairly abundant except for three months in the summer. On the coast the humidity is very high in the summer (when there is no rain), and no frosts occur at this level. Heavy winter snows cover the higher hills, ten miles away, from December until May.

History

Lebanon was formerly one of the territories making up Syria. Before that it had been one of the Sanjaks (districts) of the Turkish Empire. Following World War I, the area came under a French mandate which continued until 1941. The French transferred the powers of government to the Lebanese in December, 1943.

Government

The first election was held in May, 1947. There are 77 seats in the Chamber of Deputies distributed according to religious sects, and not according to parties.

According to the Constitution, all Lebanese are equal and the privilege of voting is available to citizens beginning at age 21. In 1952, the government agreed to political rights for women. The (Continued on page 83)

SAUDI ARABIA

EMBRACING four fifths of the Arabian peninsula, Saudi Arabia is characterized by vast deserts, high mountains, and barren steppes. It is without lakes or rivers, and the extremely hot climate is uncomfortably humid along the coastal areas. Saudi Arabia is rimmed by smaller countries on the south and east. These are ruled by native sheikhs, under British protection. There are three main provinces: Hasa in the oil region of the east, Nejd spreading across the interior, and Asir and Hejaz facing the Red Sea.

History

As the birthplace of Mohammed, the Arabian peninsula has been important for centuries, but in recent years it has gained recognition as the source of rich oil reserves.

The creation of modern Saudi Arabia began when the present King, Abdul Aziz Ibn Saud, recaptured Riyadh, the capital of Nejd, in 1901, from the Rashid family. The latter had taken it from the house of Saud some years before. Young Ibn Saud continued to gain followers, and by 1920 his kingdom extended from the Persian Gulf to the Red Sea. In 1932, Ibn Saud proclaimed himself king, and named the area Saudi Arabia.

Government

The King is an absolute ruler in a country that has two capitals. Riyadh is the seat of government, and Mecca is the religious capital of Saudi Arabia as well as of the Moslem world.

The government of King Ibn Saud has been encouraging progress in the land. One of the King's first reforms was to establish safety for the pilgrims visiting Mecca and Medina. For centuries, they had been considered fair game for robbery.

With the large revenues received from the vast oil production in the country, the King has been encouraging road building, air transportation, new schools, housing, sanitation projects, hospitals, modern machinery, and agriculture. (Continued on page 83)

SYRIA

PRIOR to 1918 "Syria" also included what are now Lebanon, Israel, and Jordan. The present area is divided into an eastern and a western section. The eastern part is mostly desert. Fertile areas are close to the banks of the Euphrates, and along "the Fertile Crescent" in the north. In the western part, a coastal plain is backed by the Lebanon Mountains, which rise to heights of 10,000 feet. Between the ranges are narrow valleys through which the Orontes River flows northward on its way to the Mediterranean Sea.

The climate is subtropical, and the rainy season occurs in the winter, and then mostly along the coast. In the inland valleys of the eastern slopes of the Anti-Lebanon range, the people have irrigated gardens using water from the melting mountain snows. Productive oases are near Hama and Homs.

History

In 1922, Syria came under a French mandate, but the Syrians were unhappy and revolted often. By 1936, the French decided to give up the mandate in about three years, but by 1939 World War II was under way.

With the collapse of the French in 1941, British and Free French forces occupied Syria. Riots followed French attempts to land more troops in 1945. (Continued on page 96)

Courtesy, (Corsini) Standard Oil Company of New Jersey

Classrooms are new to most Arabian children.

Creative Dramatics

Conducted by Ruth Birdsall

Lilly Peterson, Principal of Jason Lee School, in Richland, Washington, sent us this picture showing a group of fourth-graders acting out the story "The Princess Who Could Not Cry." She said it "motivated reading, creative writing, and correct speaking, and made for better socialization among the group."

An interesting coincidence prompted the use of the photo at the right. It shows a dramatization of a story put on by fourth-graders in the state of Washington. Madine Buckey of Missouri, whose article appears on this page, selected the same story to use as an example of how her fourth-grade pupils dramatize a story.

In the other photograph, we see Annabelle Bergfeld's pupils in an original playlet. Her article tells how she schedules free creative dramatics with her pupils and how the children proceed.

They Do It Themselves

Annabelle Bergfeld

Teacher, Grades 5–6, McKinley School, Arlington, New Jersey

CHILDREN are like adults in that they like to write but they are not push-button word-mobiles that can turn out beautiful prose at a wave of the hand. All writing comes from within, but it will stay there—'way down deep—if nothing calls it forth. Would you like to know how I have been luring creative writing to the surface of my fifth- and sixth graders' minds for the past ten years?

It began like this. We'd had the usual Thanksgiving program in the auditorium. My class had given a play—one that I had found rummaging around among the books and papers in the public library—and we were back in our room. "I'd like to write a play," sighed one of my slower pupils. I grinned and told her to go ahead. She tried—valiantly—and then she came back. "I think if you could let somebody work with me we might get the hang of it," she said. "What I write sounds silly when I read it after I've put it down and I get discouraged."

The idea interested me. I could see it as a means for motivating English composition—a project that would not be superimposed upon reluctant pupils but one which came from the group, and not from the "grind" quartile, either. The principal was interested and co-operative and we laid our little plans, which boiled down simply to this: The children might plan their own plays and produce them in the classroom after working them up in the cloakroom or other available space—provided (1) the group leader could handle the group he was working with, and (2) everyone who took time out of regular classroom work made up every assignment satisfactorily.

I remember one thing about the first production under the new plan—and that a face. The face had been rather dull before; now it glittered and glimmered and shone. That face now belonged to somebody of importance. The play that the child had originated had been a success. All the children were enthusiastic and most of them wanted to try to do one of their own.

Instantly the class broke into groups and began planning plays. I made a schedule and gave each group two weeks to work up its piece. Twice during the year we took our productions downstairs and showed them in the auditorium!

When the year was done, I expected that that would be the end of it, but the new class asked about writing plays almost before the members were in their seats the following September.

Five years ago I was transferred and I introduced the work to my new school. After the first production, I could sit back—and supervise. Relax is not the word. Our school system is rather formal—and one has to be careful not to inject too much freedom into such a setup.

The productions have run anywhere from adaptations of old tales to new ones hatched in their creators' heads. As group leaders work together they polish up the English—and I rarely interfere unless the errors are glaring. When *(Continued on page 81)*

We Start with a Story

Madine G. Buckey

Teacher, Grades 5-8, Pleasant Ridge School, R 5 Consolidated District, St. Joseph, Missouri

ARE you wondering what to do for your next program for American Education Week, Parents' Night, or any other occasion when the children are expected to entertain an adult audience? Here is an idea. Just let the children act out one of those clever little stories in their reading books. Of course the idea isn't new, but have you tried it?

Perhaps you would like a few guideposts. Take a book of familiar stories and scan the index with the children, weighing the possibilities of the stories. Ask them to choose one or two. Then reread these stories, considering how they might be presented. Finally, try out a couple of stories to see which works better.

Next, the children can choose the characters that will be needed. Don't hesitate to leave out or add, to suit the number of children who are entitled to take part.

Now, plan briefly how to stage the story—whether to have more than one scene or simply a sequence of events. Think particularly of a way to make the ending as dramatic as possible. The first paragraph or two of the story, read by a child, serves as a fine introduction.

Referring to the story, have the children suggest what action or conversation will be presented first. If a child is hesitant, say, "What happened in the story?" He is familiar with the story and will quickly tell you what happened. "That's right! Now you do it (or say it)." If a child at any time seems at a loss for words, simply ask what the character in the story said. He will tell you. Say "That is fine! Now you say that to Mary." If he is struggling to say it as it is in the book, remind him that he need not say it like the book.

As the children think through the story, list briefly the sequence of events and make any notes you may need. This is the only thing that you need on paper. Occasionally you may enact a story that will require a line or two said in a particular way as cues for other characters or to bring out certain points in the story. Except for this, write nothing down. The charm and spontaneity of the play depend on letting the children do it in their own way. They will need to go through it several times to learn the action and feel at home in their parts. Each time they will tell the story differently. Don't let this disturb you. They know the story. What is there to forget? *(Continued on page 85)*

School Projects Photo Co.

When It Rained Lollipops

by the Pupils of Annabelle Bergfeld

The story concerns a land where it hasn't rained for three years, because the weathermen are tired of weeping all those raindrops. When the princess gets them to agree to let it rain, the wicked queen steps in and suggests they make it rain lollipops. The princess seeks out the queen and kills her with a big lollipop. Real rain comes again.

In the picture, the people are hailing the princess, the queen lies dead upon the floor, and the weathermen hang their heads in shame.

A Book Week Thriller - - - - - - - - - -

Johnny Has COMICOPIA

Betty Sheehan Lunnon

Librarian, Fairlawn Elementary School, Miami, Florida

Scene 1

(Stage is empty as curtain opens. Splashing is heard off right. Johnny enters. A towel is thrown over his shoulder. He is reading a comic book. He crosses the stage, stumbles over the chair, falls, but never loses his place in the comic book. He gets up, leaves the towel on the floor, the chair overturned, and walks without looking toward his chest of drawers. He uses his left hand to pick up a comb and goes through the motion of combing his hair.)

MRS. JONES *(rushes in from the hall entrance)*—Are you hurt?

JOHNNY—Huh?

MRS. JONES—Johnny Jones, put that comic book down and answer my question! What was that noise?

JOHNNY *(looks up disgustedly)*—What noise?

MRS. JONES *(sees the overturned chair, walks over to pick it up, but changes her mind, stops, and looks at Johnny)*—Come here, Son. *(Johnny walks toward center front near her but continues to read.)* When you knock a chair over, please at least have the manners to pick it up. *(Johnny picks up the chair.)* Here, let me look at your ears. *(Johnny turns his head slightly. Mrs. Jones takes one look behind his ears, sees the comic book, and becomes angry.)* Johnny Jones, give that comic book to me and go *wash* your face properly!

JOHNNY *(looks at her for the first time)*—Aw, Mom, let me finish this one.

MRS. JONES—No! *(Jerks the book from his hand and sends him running into the bathroom.)* Don't come out until you are clean.

JOHNNY—O.K.

(Johnny exits. Running water is heard off stage and great sounds of scrubbing.)

MRS. JONES *(puts the book in her apron pocket, turns down the covers of Johnny's bed, and is starting to fluff the pillows when a huge stack of comic books falls to the floor)*—Oh, my stars! *(She picks up the pile.)* Johnny Jones, come here! *(Johnny sticks his head in from the bathroom door and his face is covered with soapsuds. The audience sees enough of him to discover a comic book held behind him. Mrs. Jones advances toward Johnny, shaking the pile of books at him.)* What does this mean? You know that you aren't allowed to read in bed, and that horrible stuff is forbidden. I don't mind Donald Duck or Bugs Bunny, but these—ooooh! *(She drops the comics into the wastebasket as though they were poison. She grabs Johnny, takes his washcloth, and scrubs his ears and face with great force.)*

JOHNNY *(yells and drops the book he has been holding)*—Ouch, you hurt. *(He tries to pull away and get his book.)*

MRS. JONES *(holds fast and talks as she washes)*—Young man, leave that one where it hit the dust. I'll burn it with the rest. *(She picks it up and the wastebasket full and starts to exit.)* You have good books to read and your school library is full, as well as the public library. You don't need these things. Good night, Son. Maybe tomorrow you can find something that will be as interesting to you as comic books.

(Johnny goes to bookcase, takes a book, sits down at his desk, and leafs through it. After a few seconds he shuts the book, goes over to his bed, reaches beneath his mattress, and pulls out more tabloid comics. He sits in armchair.)

JOHNNY—Bugs Bunny! Donald Duck! Next thing that woman will have me eating carrots and going "Quack, quack, sputter." *(Imitates the noise Donald makes in the movies.)* Give me some blood and thunder! *(He sprawls comfortably and begins to read aloud any gory passage from a current horror comic.)*

(Suddenly the room is full of a queer pale light. Chains rattle and moans are heard off stage. Cattle Rustler tiptoes on stage with his lasso poised for action. He is followed by a Blue Man from Mars with his cosmic-ray gun, the Headless Robot, and King Kong.)

CATTLE RUSTLER *(swings his lasso and yells)*—There he is, boys! Let's string up the sneaky varmint.

(They make a dash for Johnny, who tries to get out of the chair only to be pushed back by the robot's hand.)

JOHNNY *(yells)*—Mother!

CATTLE RUSTLER—Shuddup!

(Johnny cowers as the Blue Man from Mars points his cosmic-ray gun at his head.)

HEADLESS ROBOT *(pushes the gun aside)*—Don't shoot! I want his head in one piece. All I need to be free is one little good head.

CATTLE RUSTLER—King Kong, grab his feet. Blue Man, you take his hands and we'll string him up. Then you can fight over his carcass; all I want is his hide.

(Johnny puts up a good fight but they succeed in dragging him out of his chair.)

MARY POPPINS *(enters and stops in amazement, drops her carpetbag, and commands)*—Stop! *(She whams the Cattle Rustler over the head with her umbrella and swings it around toward the others. They drop Johnny to dodge her* *(Continued on page 98)*

Characters

JOHNNY—A ten-year-old "he man" schoolboy.
MRS. JONES—Johnny's mother.
GEORGE PERRY—The boy next door.
COMIC BOOK CHARACTERS
- CATTLE RUSTLER
- HEADLESS ROBOT
- BLUE MAN FROM MARS
- KING KONG—The Gorilla.

COMICOPIA GERMS—Not less than four nor more than twelve.
BOOK CHARACTERS
- MARY POPPINS
- SUE BARTON
- CADDIE WOODLAWN
- TOM SAWYER
- HUCK FINN
- JODY BAXTER

Costumes

Johnny is wearing his pajamas. His mother wears a grownup's dress. The Comic Book Characters are costumed to resemble the originals. Mary Poppins wears a woman's dress that accentuates her thinness, an unbecoming hat, and shoes that are too large for her. She carries a carpetbag and an umbrella. Sue Barton wears a white uniform and a nurse's cap. She carries a bag of nurse's supplies. Caddie Woodlawn wears a full-skirted long dress resembling those worn in the 1860's but without hoops. Tom Sawyer and Huck Finn are costumed like your favorite book illustrations. Jody Baxter wears old slacks or jeans cut off below the knee and a nondescript shirt. Comicopia Germs are dressed in spotted clown suits. George Perry wears Saturday clothes.

Setting

Typical boy's room. Walls are covered with every kind of hat (fireman, air corps, policeman, scout, Mexican, and so on), scattered among school pennants. Sport equipment helps give the room a lived-in feeling. Bed is spaced to the right center back with one side against the wall. Chest of drawers occupies left side wall with a small straight chair near by. A desk and chair and wastebasket are placed down stage near right entrance, which is supposed to lead to Johnny's bathroom. An easy chair with a reading lamp near it is located near center front. Comic books are visible on the chest and desk and also are hidden under the pillow, between mattress and springs, and in the desk drawers.

Lighting Note

References to atmosphere-producing lighting effects are made at various places in the play. Colored cellophane over household lamps can be used to advantage where stage lights are inadequate. If it is impractical to try any variation in lighting, atmosphere can be achieved with mood music.

---- and Two Thanksgiving Programs

FOR PRIMARY GRADES . . . The Thankful Pilgrims

LILLIAN H. WARNER

Primary Teacher, Central School,
Moravia, New York

CHARACTERS

NARRATOR—One or more.
PILGRIM FATHER, PILGRIM MOTHER, PILGRIM CHILDREN } Use different ones—for different episodes if desired.
INDIANS—Any number.
OTHER PILGRIMS—Any number.

COSTUMES

Children can make simple hats, collars, cuffs, fichus, aprons, and buckles from black and white paper. If desired, these accessories can be added to simple costumes—gray, long-skirted gowns for the girls, black knee breeches and black full-skirted coats for the boys.

SETTING

No special setting is necessary. This play may be given in the classroom or on a stage.

NARRATOR (*stands at extreme left or right*)—Hundreds of years ago, over in England, many fathers and mothers talked like this in the evening.

(*Pilgrim Father and Pilgrim Mother enter and stand right or left of center.*)

PILGRIM FATHER—We do not like the king's church. What can we do?

PILGRIM MOTHER—Let's talk to our friends. Maybe we can all go to Holland where we can worship God the way we believe is best.

PILGRIM FATHER—That's a good idea. (*He exits with Mother.*)

NARRATOR—The father and mother with their children and friends went to Holland and lived happily for twelve years. Then one evening the Pilgrim Father and Mother talked like this.

(*Pilgrim Father and Pilgrim Mother enter.*)

PILGRIM FATHER—Have you noticed, my dear, that our children are talking like Dutch children?

PILGRIM MOTHER—Yes, I fear that soon we will seem to be Dutch people. We admire the Dutch but we do not want to forget the fine way our English people lived.

PILGRIM FATHER—I have talked with other fathers. We spoke of going to America.

PILGRIM MOTHER—But that is so far away! We do not have the ships or the money for such a trip.

PILGRIM FATHER—With God's help, we can work out a plan.

(*They exit.*)

NARRATOR—It was over three hundred years ago that these people and their friends came to America. When they reached land, only Indians were here.

(*Indians enter, do a drill, and sing a song. Then they exit.*)

NARRATOR—These Pilgrim people who came to America had to work very hard to build their homes, to find enough food, and to cut wood for heat and cooking. Many fell sick and died that first winter. In the spring some Indians came to help the Pilgrims. The Indians showed them how to plant corn.

(*Enter two Indians and two Pilgrims. The Indians pretend to shell corn from ears and show the Pilgrims how to plant three kernels in each place. Other Indians sing "Song of the Corn." Then all exit.*)

NARRATOR—That summer the Pilgrims worked hard and the crops grew well. The next fall the Pilgrims were very thankful for all the good things God had given them. At every meal they gave a prayer.

(*Stagehands place on stage benches or stools and a table set with a few pewter dishes. Enter Father and Mother Pilgrim and two children. All are seated, or parents may sit while children stand.*)

PILGRIM CHILDREN (*bow heads, fold hands*)—
Thank you for the world so sweet.
Thank you for the food we eat.
Thank you for the birds that sing.
Thank you, God, for everything.

(*Father and Mother Pilgrim say "Amen." Curtains are drawn or all exit.*)

(*If there is no curtain, prolong the scene a bit by having the Pilgrims pretend to eat and mention items of food as well as events of the day. While props are being removed a thanksgiving song may be sung.*)

NARRATOR—By now the Pilgrims had made a church out of logs. Every Sunday everyone went to church. There were some Indians who were not friendly, so the Pilgrim men had to carry guns, even when they went to church.

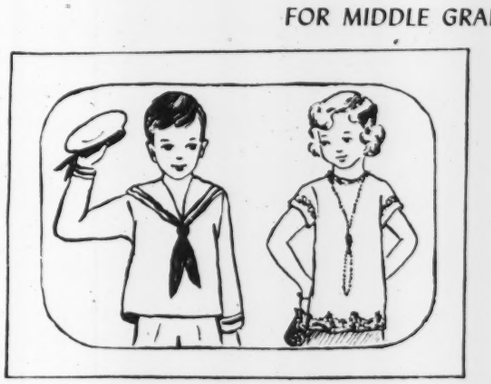
(*Pilgrim men, women, and children walk across stage as though going to church. Music of a hymn is played or hummed off stage. Men and boys carry sticks for guns.*)

NARRATOR—One fall day some Pilgrims talked with their Indian friends.

(*Pilgrim and Indian men enter and sit in a circle on the floor.*)

PILGRIM MAN—We are thankful for our (*Continued on page 104*)

FOR MIDDLE GRADES . . . Thanksgiving in Song



Written by VIRGINIA WALLM STEPHENS

Teacher, Fourth Grade, Public School,
Mansfield, Arkansas

Directed and Accompanied by RENA BURT AUSTIN

Teacher, Third Grade, Crawford School,
Russellville, Arkansas

CHARACTERS

ANNOUNCERS—From one to eight.
TABLEAU PEOPLE—About twelve.
FOURTH-GRADE CHORUS

COSTUMES

The Announcers may wear matching outfits, such as dark skirts or slacks and white blouses or shirts, or they may dress in any style that pleases them.

Traditional costumes are needed for the Tableau People—Pilgrim man and woman, colonial couple, three girls of 1865, a man and a woman of the Gay Nineties, a sailor and a flapper of 1918, and a World War II serviceman. The Chorus members wear sports or play clothes, school clothes, or dress-up clothes as individuals prefer.

SETTING

On the left side of the stage up front is placed a rectangular box which is about six feet tall and four feet square containing two steps and a light. This frame represents a television screen. On the right side of the stage is a piano to balance with television cabinet.

(*In the middle of the stage, the entire cast is standing in rows. Characters in costume are in the back row. After each character has appeared on the TV screen, he or she steps to the front row and remains there.*)

ANNOUNCER I—Good evening, ladies and gentlemen. The Fourth Grade presents "Thanksgiving in Song." The Fourth-Grade Chorus, under the direction of Mrs. Austin, will sing songs that were sung on other Thanksgivings and show you how Americans looked as they sang these songs of another day.

ANNOUNCER II—Every Thanksgiving has meant a gathering of families to eat together, to pray together, to sing together. Each one of you knows the story of the first Thanksgiving Day, so there is no need to repeat how it came about in 1621. Our chorus will sing a song that might have been sung on this first Thanksgiving—a Netherlands tune, "We Gather Together." Nina Rue Elmore will accompany on the piano and Shirley Elmore and Bobby Johnson will show you how a Pilgrim woman and man looked.

(*Shirley and Bobby, dressed as Pilgrims, appear in the television screen. Chorus sings "We Gather Together."*)

ANNOUNCER III—In 1776 the United States of America was born. We had declared our freedom from England and the war to make (*Continued on page 89*)

Armistice Day Program

BY THE EIGHTH GRADE

PEQUANNOCK VALLEY SCHOOL

POMPTON PLAINS, NEW JERSEY

MARGARET McCLELLAND

TEACHER

It is safe to say that the girls and boys who did the research necessary to organize this program, and who practiced the selections so that the audience could understand and appreciate them, derived a clearer comprehension of the meaning of Armistice Day than they ever had before.

1. HYMN: "Doxology" *Assembly*
2. BIBLE READING: Isaiah 2:4 *Tod*
3. FLAG SALUTE *Assembly*
4. SONG: "America the Beautiful" *Assembly*
5. TALK: "Armistice Day, 1918" *Roberta*

At the stroke of 11 o'clock on the morning of November 11, 1918, World War I came to an end. Six hours earlier on the same day, German officers met with Allied generals in the forest of Compiègne, France, and agreed to an armistice.

The terms provided for the immediate cessation of all war operations and called for the evacuation by the German army of all invaded territory and of the German provinces on the left bank of the Rhine.

Before the signing of an armistice with Germany, the Allies had already concluded armistices with their other enemies. It was the signing of the armistice with Germany, however, that brought final peace.

The guns were quiet for the first time in four years. In both German and Allied trenches, weary, homesick soldiers shouted for joy. At the tomb of Napoleon Bonaparte in Paris, a salvo of cannon announced that the war was over. The crowds in Paris broke into a tumult of joy that was duplicated only a few seconds later in London, New York City, Rome, and other cities all over the world.

Known as Armistice Day, or as Remembrance Day in British countries, November 11th came to be observed as a national holiday in many European countries and in many states of the United States. Quite generally, at the stroke of 11 o'clock on November 11, all business stopped, traffic ceased, and pedestrians stood still. For two minutes, people bowed their heads in respect to those who had lost their lives in World War I.

6. COMMENT: "Armistice Day, 1921" *Edythe*

November 11th was first designated as a national holiday in the United States in 1921, out of respect to the unknown American soldier who was buried at Arlington, the symbol of the unidentified dead of the First World War.

7. POEM: "A Dream of Peace,"
by Nick Kenny *Gabrielle*

Last night I had the strangest dream
And hoped it wouldn't cease.
I dreamed I was a soldier in
A great World War of Peace!
We had ten million fighting men
Enrolled from different lands—
Men who, instead of rattling arms,
Were gaily shaking hands!
Suspicion was the enemy.
His allies, Hate and Greed.
Their hordes were garbed in envy;
"There is no God" their creed.
Our first shot was a trusting smile;
That won friends from the start.
We used our secret weapon then—
An understanding heart!
Our statesmen all were brilliant men
Who wanted strife no more.
In fact they spent as much on Peace
As had been spent on War!
Such a strange and wondrous dream,
And yet it could come true!
This world is big enough for all—
If mortals only knew.

8. SONG: "Flag of the U.S.A." *Chorus*
9. DRAMATIC READING: "Unknown,"
by Bruce Barton
Narrator—*Paul*
Ghosts—*Jack C.*, *Jack E.*, and *Jim*

NARRATOR—From the grave of the Unknown Soldier the crowds melted away. The great men of the nations, who had stood there bareheaded, stepped into their cars and were whirled back to town. The music of the bands grew faint and ceased.

All afternoon little parties of curious, reverent folk came and stopped, and went on again until finally only the guard remained. The day ended. Night came silently and threw over the grave the healing mantle of darkness.

Then a strange thing happened!

Three dim figures from nowhere gathered beside the tomb. No word of greeting passed between them; they seemed to know each other well. Slowly, one after another, they stooped and read the freshly carved inscription. Then the oldest spoke.

FIRST GHOST—Things are improving a bit for us Unknown. I fought with Leonidas at Thermopylae. We fell side by side, we and the other two hundred ninety-nine. No one marked our resting place. Our names have perished, but we held the pass.

My mother wept when I failed to return. Night after night she waited at the window until it was foolish to hope any longer. Then she, too, wanted to die. But the neighbors came in and cheered her: "You have given a son to save a country," they cried. "The Persians are driven back and Greece is freed. He died, but he left us a better world."

The Romans swept over the Greece that I died for. The barbarians swept over Rome. I sometimes wonder whether it was worth while to die at twenty-eight—to sleep at Thermopylae, unknown.

SECOND GHOST—I fought with Charles Martel at Tours. We turned back the Arab hosts; we saved Europe from Mohammedanism; we kept it a Christian continent.

"It is splendid," they said to my mother, "splendid to sacrifice a son on the altar of peace and good will."

That was *twelve hundred years ago*. And where is the peace that we died for? Where is the faith? The good will?

THIRD GHOST—How well I remember *my* day! It was just one hundred thirty-eight years ago that I fought with the English under Wellington at Waterloo. On that fateful day of June 18, 1815, with the aid of the Prussians, we were able to stem the tide which threatened to engulf western Europe under a French Empire. We not only defeated Napoleon Bonaparte, but we also ended his reign.

We thought it was to be the world's last great battle. There would be no more wars, no more youthful lives snuffed out, no more mothers waiting and weeping at home. But a century went by and there came a war beside which ours seemed a little thing.

NARRATOR—The three dim figures disappeared. The moon stood guard over the silent grave. In the east the first rays of the morning crept into the sky. They reached out vaguely, hesitatingly, touching the city of Washington where men were to gather that day to speak of peace—touching an inscription which the nation had cut in the stone above the body of its Unknown Soldier.

A solemn inscription: a nation's promise that he who lies there dead shall not have died in vain.

The world has made the promise before; all its unknown dead have died in that faith. And the promise has died with them.

Will it die again?

We told that boy when he marched away that he was fighting a war to end all wars. He fell, believing; and we have buried him and carved an inscription over his tomb promising that he who lies there dead *shall not have died in vain!*

But the real inscription will not be written on any stone; it will stand in the dictionaries of the future. Only by writing it thus can the world keep faith with the unknown heroes. This will be the inscription: "War, an armed contest between nations, now obsolete—unknown."

10. QUOTATION: "Cost of War,"
by P. P. Claxton *Tom*

The cost of war and armed peace is still larger in the civilized countries of the world than the cost of schools and of other formal means of education. Were it possible to deliver the world immediately from this burden of an antiquated institution by bringing in the reign of reason, good will, and constructive co-operation, the opportunities for education might be *(Continued on page 92)*

God shall judge between the nations,
And shall decide for many peoples;
And they shall beat their swords into ploughshares,
And their spears into pruning hooks:
Nation shall not lift up sword against nation,
Neither shall they learn war any more.

Girls and Boys Section

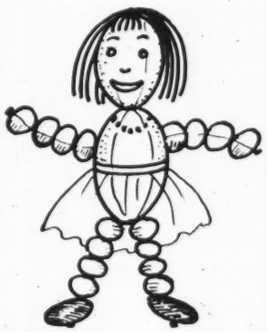
NUT-HEAD DOLLS

Hannah L. Muller

Very nice dolls can be made from pecans, beans, and florist's wire. You'll need three pecans, several white beans, and two brown beans.

Using a small bit or a large darning needle, make a hole through the center lengthwise of each nut and bean. String double wire through the pecans. Add colored yarn for hair and also to hold the wire, to keep it from pulling through.

Separate the wire after you get it through the body, then string as many beans as you need for each leg. The wire should be stiff enough to make them stand up.



Add a brown bean at the very end for a foot, and put the ends through a piece of wood or similar material as a base. Make a hole crosswise through the center pecan. Put another wire through it and then string beans for the arms. You can dress the dolls as you wish. Poster paints are used for the features, or use India ink for eyes and nail polish for the mouth.

PRINT WITH POTATOES

Henry Josephs

A potato makes a printing press with which you may print designs or your own stationery.

Cut the potato in half lengthwise; then draw a design with a sharp-pointed pencil on the cut face. Pare away the background with the paring knife so the design is left raised about a quarter of an inch high.

Simple designs like a flower, leaf, animal, heart, or an initial will make a good imprint. If a poor design is made at the first try, simply slice it off and start over again.

Use several thicknesses of blotting paper as an ink or paint pad. Place the pad in a saucer; pour the color over it to be absorbed. Press the potato on the pad; then press it firmly and carefully onto the paper. Let dry thoroughly.

To print with another color, prepare a new mixture with clean blotting paper and another saucer or paper plate.

Before commencing the actual printing, try it out on scrap paper.

GO-TOGETHERS

Ruth Hathaway

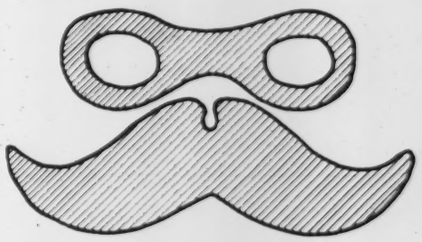
Soap and water, straight and narrow,
Hammer and - - - - -, bow and - - - - -.
Cup and saucer, butter and bread,
Knife and - - - -, and needle and - - - - - -.
Cream and sugar, coat and hat,
Lock and - - -, a ball and - - -.

RAINY-DAY FUN

Josie Gagnon

Make these eyeglasses and the mustache out of black paper. Fasten the glasses in place with transparent gummed tape. If you cut the mustache as shown here it will fit on your nose without tape.

These will be fun to wear when you dress up on rainy days.



FAMOUS NAMES PUZZLE

Marguerite L. Lodge

In column one below are the last names of twelve men famous in American history. Column two contains their first names—but not in proper order. Can you match the names correctly?

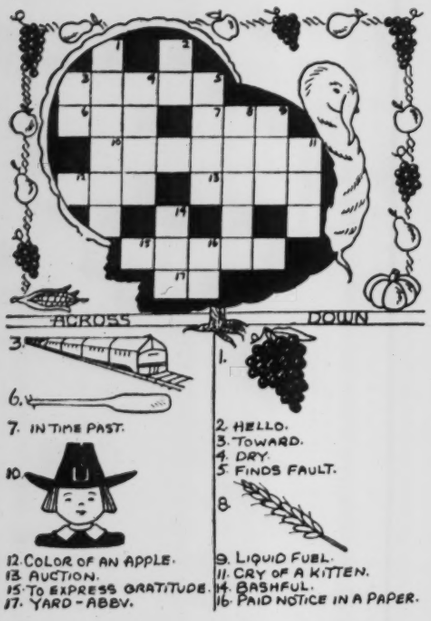
1.	Crockett	a.	—Nathaniel
2.	Webster	b.	—Stephen
3.	Whitney	c.	—Paul
4.	Jackson	d.	—Daniel
5.	Clemens	e.	—Eli
6.	Boone	f.	—David
7.	Jefferson	g.	—Noah
8.	Adams	h.	—Nathan
9.	Hawthorne	i.	—Thomas
10.	Foster	j.	—Andrew
11.	Revere	k.	—Samuel
12.	Hale	l.	—John

Sam and Sue Travel with Uncle Dick

THERE'S VANCOUVER BELOW. IS THIS WHERE WE BEGIN OUR TRIP?
YES, WE'LL GO NORTHWEST OVER THE CARIBOO ROAD ABOUT 800 MILES TO HAZELTON.
VANCOUVER, BRITISH COLUMBIA
THIS ROAD, CUT OUT OF ROCK IN THE 1860'S, GAVE ACCESS TO RICH NEW GOLDFIELDS.
FRASER CANYON
HEY, SEE THAT MAN!
HE'S PANNING FOR GOLD. THIS PART OF CANADA CONTAINS MANY DIFFERENT MINERALS.
MANY NATIVES STILL STICK TO THEIR OLD CUSTOMS.
LOOK AT THE TOTEM POLES!
HAZELTON, B.C.
JAMES PALMER

NOVEMBER PUZZLE

Virginia Gifford



The Riddle Box

What is broken if you name it?

What begins with T and ends with T and has nothing but T in it?

Why is Sunday the strongest day of the week?

What kind of lumber is used in building schoolhouses?

Who can speak every language in the world?

AN ANATOMY GAME

Layla Miller

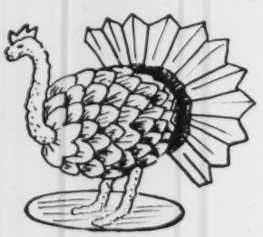
Anatomy is a good game for a stormy day. Someone is "it" and the rest sit in a group. "It" stands in front of one person, points to his nose and says, "This is my ear." If he can count ten before the chosen one points to his ear and says, "This is my nose," that one is "it." If the person pointed to can do this before the count of ten, the first person remains "it." He then approaches others, pointing to some part of his body and naming another part. He continues until someone cannot complete the stunt before the count of ten. Count rapidly to confuse the person selected.

PINE-CONE TURKEY

Patricia Hawkins

To make turkey favors for Thanksgiving, you need pine cones, pipe cleaners, red paper, and glue.

A short fat cone makes the best body. Break the stem off as short as possible and glue a pipe cleaner in its place. This will be the turkey's neck. Just above the cone, bend the pipe cleaner to form the head, and cut it off about a half inch beyond the bend. Glue a bit of red paper or cloth to the head. Dip the ends of two pipe cleaners into glue and insert them between the scales of the cone about halfway back for the legs. When the glue is dry, cut them to be 1½" and turn up the ends to form feet. Glue the feet to a place card. This is a hen turkey. To make the fan-shaped tail of a gobbler, fold a dark brown fluted paper from a candy box in half. Stick it with a bit of glue betweeen the scales of the cone near the back.



WHO LIKES MUSIC?

Edna Staples

1. Who played a fiddle while the cow jumped over the moon?
2. Who called for his fiddlers three?
3. Who went to sleep and did not blow his horn?
4. Who sang for his supper?
5. Who ran away from a giant with a harp?
6. Who lost his fiddling stick?

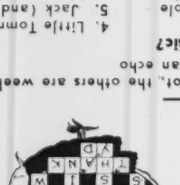
ANSWERS TO QUIZZES

Go-Togethers—
nails, arrow, fork, thread, key, bat

Famous Names Puzzle—

a. 9	c. 11	e. 3	g. 2	i. 7	k. 5
b. 10	d. 6	f. 1	h. 12	j. 4	l. 8

November Puzzle—



The Riddle Box—
silence, a teapot, the others are week (weak) days, school boards, an echo

Who Likes Music?

1. The cat	4. Little Tommy Tucker
2. Old King Cole	5. Jack (and the beanstalk)
3. Little Boy Blue	6. My master

Notes from *Aunt Grace*

Dear Girls and Boys,

We're all ready for old Man Winter to huff and puff but he won't be able to get inside. Last week a friend helped me wash the windows and put up fresh curtains. Today Agnes and Lucifer played with the ends of the felt tape I was tacking up around the doors.

My, the house is quiet but it's because we are all thinking hard. It is my turn to have the cousins, aunts, and uncles for Thanksgiving dinner and we can't decide what we'd like to eat.

We need a balanced menu, that is, a dinner which will have plenty of vitamins and minerals. Since there will be thirty people, the food can't be too fancy.

We've finally decided to give a very special prize for the best menu printed or written neatly. The four next best will also get prizes. Be sure to send your menu to me by November 10.

Affectionately,

Aunt Grace

Dear Aunt Grace,

How are Marshmallow and Agnes? I have a cat and so does my sister. I am going to get some rabbits for a 4-H project.

Dale Willmeth, *Kansas*

Marshmallow and Agnes are fine, Dale. Marshmallow did have a lame foot. The veterinary said he must have stepped on a thorn.

Dear Aunt Grace,

Do you remember me? David, my brother, and I stayed at the same hotel you did last summer. We have a rabbit now, too, and we named him Marshmallow the Second. His nickname is "Mar."

Carol Ann Higgins, *Illinois*

We certainly do remember you and David. Thank you for sending us the very nice picture you took of the hotel.

We welcome, but cannot acknowledge, contributions for this department. Two dollars or more is paid for each item that is used except riddles, for which one dollar each is paid. Manuscripts (except seasonal) not heard from in six months should be considered rejected. Those with stamped envelopes will be returned. Address: Girls and Boys, *The Instructor*, Dansville, N.Y.

KINDERGARTEN NEWS

We Visited the Library

Esther M. Whitcomb

Private Kindergarten Teacher, Richford, Vermont

OUR trip to the library was organized to stimulate the children's interest in books and to show them the possible avenues open to them when they begin to read. I brought the following points to their attention.

1. The library itself, a place for books, has these features: tables and chairs (small ones for children, large ones for adults, special ones for the librarian), shelves for books to take out, shelves for books of reference not to take out, magazines for children and for adults.

2. The librarian helps you get your first book (with a card signed by your parents), marks each book you take out, helps you find books needed for schoolwork.

3. All books should be treated with care. Never fold pages or mark them with crayon or pencil. Have clean hands to avoid smudges. Remember the book belongs to other children too.

4. Thoughtful people who go to the library: wipe their feet before entering, walk quietly, speak in whispers, carry books covered in rainy or stormy weather.

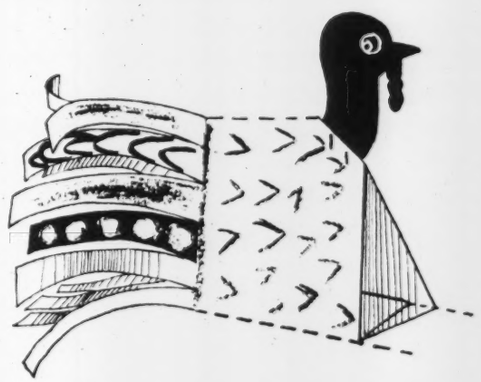
Our Grocery Man

Edwina Martin

We have the nicest grocery man,
So friendly and so jolly.
He sells fruit, fresh and in a can,
And Christmas greens and holly,
Fresh vegetables and jars of jam,
Potatoes in a bin,
Sausages and chunks of ham,
And coffee in a tin.

One day my baby brother
Went with us to the store.
He was so naughty, Mother
Just won't take him any more.
The grocery man just laughed and put
My brother on the scale.
He weighed a lot, but just the same
I guess he's not for sale.

This was written for the kindergarten pupils of Mrs. Anna Prochnow, who is a teacher in Jefferson School, Tacoma, Washington. It was inspired by a picture of a butcher weighing a child on his scales.



A Turkey That's Not Hard to Make

Rebecca Gevirman

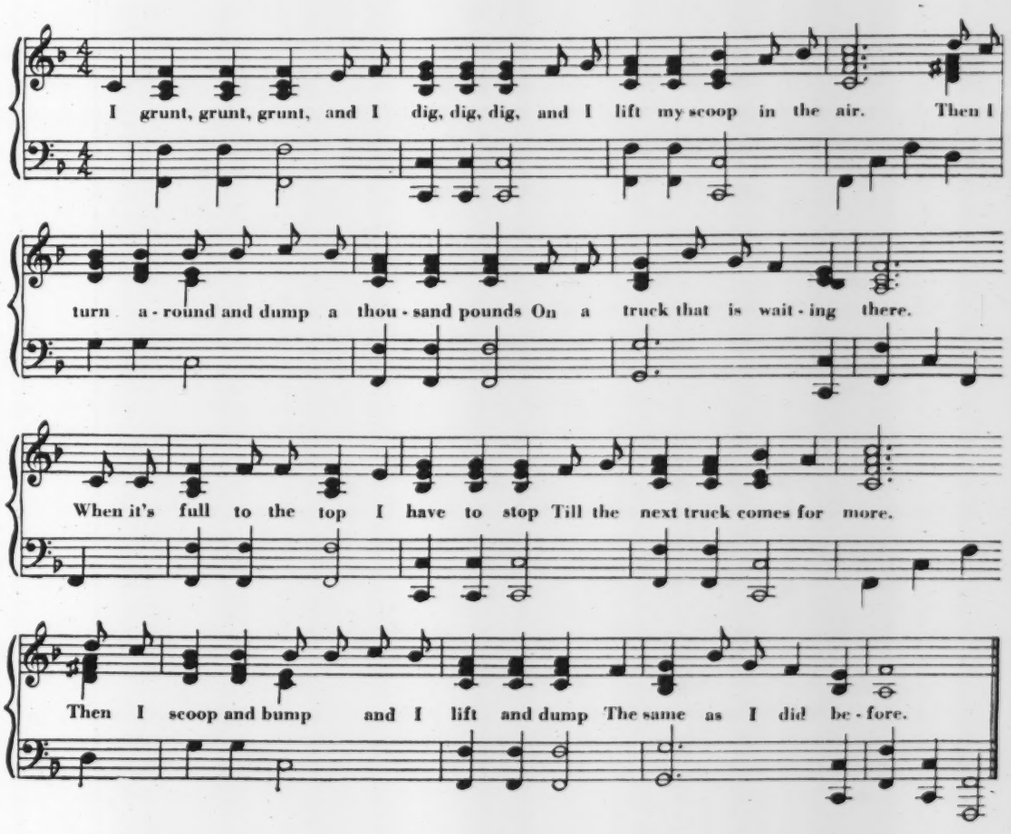
Kindergarten Teacher, Penn School, Chicago, Illinois

Background.—Every year the children make a turkey to display and take home. This is one of the simplest kinds. It calls for following directions but not for copying. It offers opportunity for making some choices. And the results are pleasing to the children.

Directions.—Give each child a piece of yellow construction paper 12″ x 18″. Show the group how to divide the sheet in half lengthwise by drawing a freehand crayon line. Tell them to draw tail feathers in all colors, extending from the crayon line to one edge of the paper. Cut the tail feathers in strips. The width can vary, but an inch is a good approximate width. The other half of the paper represents the body of the turkey. The picture shows random marks with brown crayon suggestive of the way the feathers lie on the body of a fowl, but the children's interpretations may show considerable variety. The distinction to be made is that the feathers on the body lie flat and are smaller and more uniform in color than the large, brilliant tail feathers.

When he has finished coloring and cutting, each child can fold his paper in half crosswise. Now he is ready to take it to the teacher or helper, who has a stapler. She cuts off the corner on the body side where the fold comes, and with the child's help inserts the head, which she has ready, and staples it in place. At the open ends another fold is made about two inches from the edge. The two halves of the paper are separated and the two-inch-deep flaps are stapled together to form a flat base so that the turkey will stand.

The Steam Shovel

Words and Music by Evelyn Weiss

I grunt, grunt, grunt, and I dig, dig, dig, and I lift my scoop in the air. Then I
turn a - round and dump a thou - sand pounds On a truck that is wait - ing there.
When it's full to the top I have to stop Till the next truck comes for more.
Then I scoop and bump and I lift and dump The same as I did be - fore.

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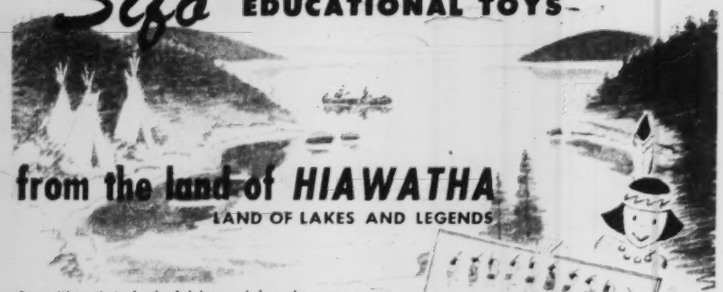
LAND OF LAKES AND LEGENDS



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Teaching in the Country

Nature Study through the Year

Ercel Kozee

Rural School Supervisor, Carter County, Kentucky

WHEN I taught in a rural school, our nature study one year was built around eight units. The titles were: Birds, Animals, Snakes, Insects, Trees, Wild Flowers, Rocks, and Butterflies and Moths.

Textbooks and library books were utilized, as well as pictures, charts, and specimens.

One field trip was taken in connection with each unit. Specimens for a nature museum were collected on these trips and at other times.

Once each week we held a nature-study club meeting and conducted business according to parliamentary procedure. Each meeting was opened by repeating in unison the Conservation Pledge: "I give my pledge as an American to save and faithfully to defend from waste the natural resources of my country—its soil and minerals, its forests, waters, and wildlife." Pupils reported on their projects and were awarded wildlife stamps.

These stamps, which can be brought from the National Wildlife Federation, Washington, D.C., were used to encourage the pupils to carry out projects. For example, a stamp was given for setting out a tree, constructing a bird box, making a collection of rocks or butterflies, and for identifying birds, animals, snakes, rocks, trees, and so on, from pictures and specimens.

In carrying out our units we drew heavily upon the tool subjects. The children developed a deeper concern for conserving our natural resources, and they showed a greater appreciation for the beauties and wonders of nature.

Colored Sawdust Trees

Isabelle Anthony

Teacher, Fifth Grade, Freedom Union Elementary School, Santa Cruz County, California

BASICALLY this is the culmination of an art unit on trees, but originally it began as a study in conservation of our natural resources. Since trees seemed to the class the paramount resource, they chose to launch out into that area.

The children became absorbed in making illustrations of the trees that they had chosen for reports. Hence the incentive for developing this art project.

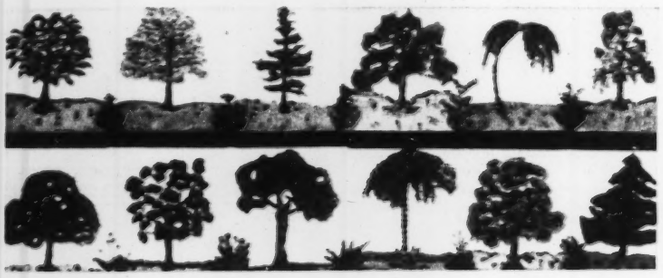
We began by observing, in both nature and pictures, the general shape of each kind of tree. We listed trees conforming to each shape; and talked about characteristics of limb formations and shape of leaf masses. With chalk or pencil we practiced the various strokes used in forming the parts of the tree. Then each child drew his favorite with white chalk on colored construction paper.

Our next lesson was a pencil sketch with an attempt at putting in shadows. Here we stopped to study the coloring for the different parts of the tree, placing more stress on lights and shadows, finally initiating the use of color using crayons and later water color.

As a preliminary preparation for the final problem, sawdust was sifted and dyed with regular dress dye. We used seven different colors, and heavy cardboard sheets 15" x 18", smoothly cut.

A background of sky and clouds was painted with poster paint. Then the picture of a tree was sketched and painted, also with poster paint. Placing the sawdust in the right place is thus ensured.

Thin glue (about half water) was applied with a brush on the colored areas, and then colored sawdust was sprinkled on it thickly.



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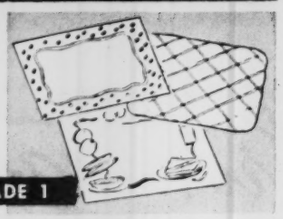
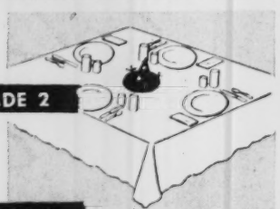
A teaching authority suggests a breakfast health education program should be an action program. Let the children learn about breakfast and foods for breakfast through doing things. The following suggestions for pupil activities have been graded according to the development of the child's skills and abilities.



FOR GRADE 1

Make breakfast food models.
Decorate breakfast place mats.
Set up a breakfast store.

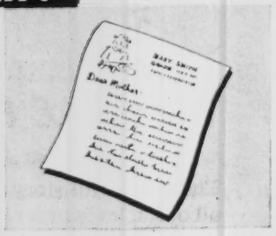


FOR GRADE 2

Plan a week's breakfast menus for mother.
Set a family breakfast table.
Make a breakfast "movie."

FOR GRADE 3

Have the children write a letter to mother about the breakfast lesson.
Plan a breakfast cafeteria.
Make a breakfast cereal display.



These interesting class activities are fully described in the Elementary Breakfast Teaching Unit for grades 1, 2, and 3, edited by Laura Oftedal, Laboratory School, University of Chicago. It includes **a 24-page Teacher's Manual**, "A Classroom Breakfast Party and Other Classroom Activities," **a Breakfast Calendar**, in full color, size 12" x 18", and **30 Children's Leaflets** entitled "Skimpy and Missy."

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Educators Progress Service, Dept. In., Randolph 11, Wis.

The Thankful Bakers

(Continued from page 37)

Mrs. Brown, and she thought it was a fine idea. She gave Kenny a paper bag so that no one at home would see what he had.

Thanksgiving morning was bright and cold. The Baker family all went to church, Grandfather and Grandmother too. "Do you know about our Thanksgiving surprises at dinnertime?" asked Kenny on the way home.

"Yes, indeed," Grandfather spoke up. "It was sort of short notice but I am all ready."

"I am not ready yet," said Kenny mysteriously. "But I will be by dinnertime," he added.

As soon as he got home, Kenny changed his clothes and started for the cellar. He was just going down the steps when his mother called. Mrs. Clark wanted to see him. Kenny put on his heavy coat and ran across the lawn.

"I forgot to put out the notice for the milkman last night and I am out of milk," she said. "The milk house will be open only till noon. Would you mind taking your wagon and getting me four bottles?" Kenny thought of the birdhouse in dismay; then he looked at Mrs. Clark's kitchen clock. If he hurried he would still have time to finish the birdhouse. Quickly, he got his wagon. When he arrived at the milk house, Mr. Campbell was looking out the door. "Hello," he said to Kenny, "have you seen my son Dick?"

"No," replied Kenny.

Again Mr. Campbell looked both up and down the street. "Perhaps you can help me," he said at last. "I am trying to get through here and close up. I am supposed to take my wife to see her Aunt Susan for Thanksgiving. Would you mind holding the refrigerator door while I roll these racks of milk bottles in?"

Kenny thought of the birdhouse. If he hurried, there would be time. One by one Mr. Campbell rolled the racks into the refrigerator. Then he offered Kenny a shiny dime. "No, thank you," said Kenny proudly, "it is Thanksgiving Day and I am glad to help you."

Quickly he took the four bottles of milk back to Mrs. Clark and then hurried home. But to his surprise the clock said half-past twelve. "Wash your hands," said Mother, "we'll be eating soon. Father has decided to take us all to the football game."

"I can't come to dinner," said Kenny, blinking back the tears. "I don't have anything to show I am thankful," and he told his mother about the unfinished birdhouse.

"Never mind," Mother replied, "you have already shown you are thankful for the good things around you by helping other people. You can bring a story to dinner."

When the big turkey had been eaten and everyone seemed too full for dessert, Father suggested that they all show what they had brought.

Grandmother was first. She held up the slippers Joan had crocheted for her. "These keep my feet warm every night," she said, "and I am very thankful."

Mother was next. She brought in the rack for pot holders from the kitchen. "I am very thankful for this because it is so convenient," she said. "Daddy has built many shelves and cabinets for my kitchen."

Grandfather was next and he took three shiny red apples from his pocket. "These are from the big apple tree in our back yard. I am thankful that we had such good fruit."

(Continued on page 82)

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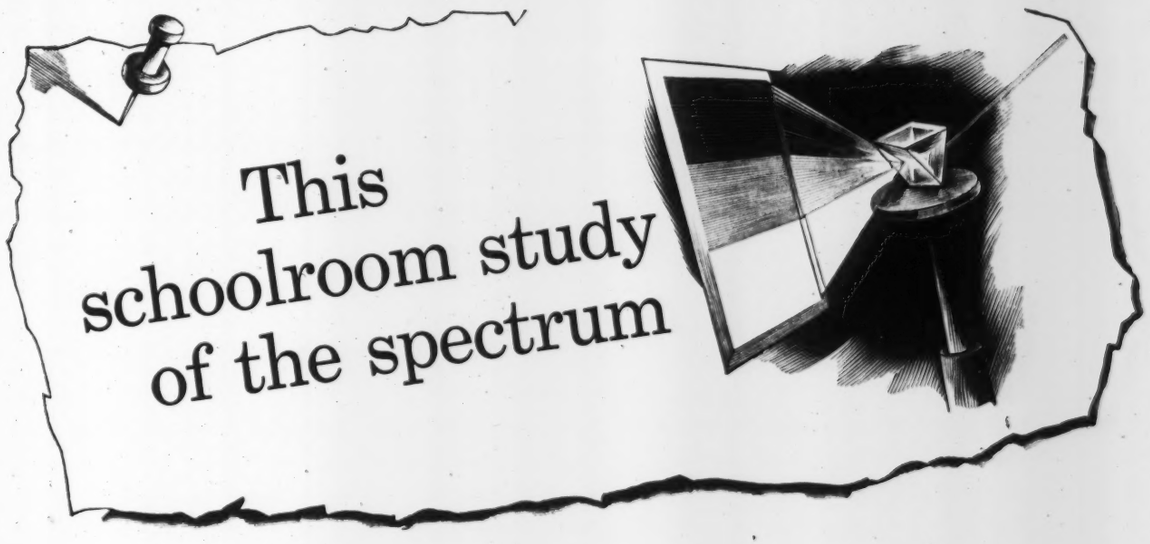

This schoolroom study of the spectrum throws new light on paint decay

HAVE you had the fun yet of studying what happens to sunlight when it passes through a prism?

If not, you're in for some real excitement. For there's nothing more surprising than to find for the first time that the white light of the sun really contains a rainbow of colors.

Yet this simple school experiment is far more than just a "fun" discovery. For knowledge that sunlight contains a spectrum of colors is of serious importance in many modern scientific searches and developments.

* * *

RIGHT now—for instance—our General Motors Research Engineers are putting their knowledge of the sun's spectrum to use hunting new facts about the effect of sunlight on paint.

What colors, among the various hues in the sunshine that pours down on an automobile, do its paint the most harm?

To answer that question, they are making a series of experiments with this odd-looking object called a "polychromatic radiator." A lamp inside the radiator pours light, similar to sunlight, through the eyes on its surface. Each eye contains a filter which turns the light into a different color. And by putting samples of the same kind of paint in front of each filter-eye, they are learning which colors harm the paint the most.

And, though this testing is in its early stages, our GM engineers believe they are going to unlock new facts with which to make the paint on your family's GM car last longer.

Here, then, is another example of how important to industrial scientists and engineers are the simple facts learned in school.

Good reason why you should make the most of your chance to study science and math. They can be the first steps toward your own future as an engineer or scientist. For General Motors—in fact, all industry—keeps a steady lookout for young men who have a solid knowledge of these important subjects.

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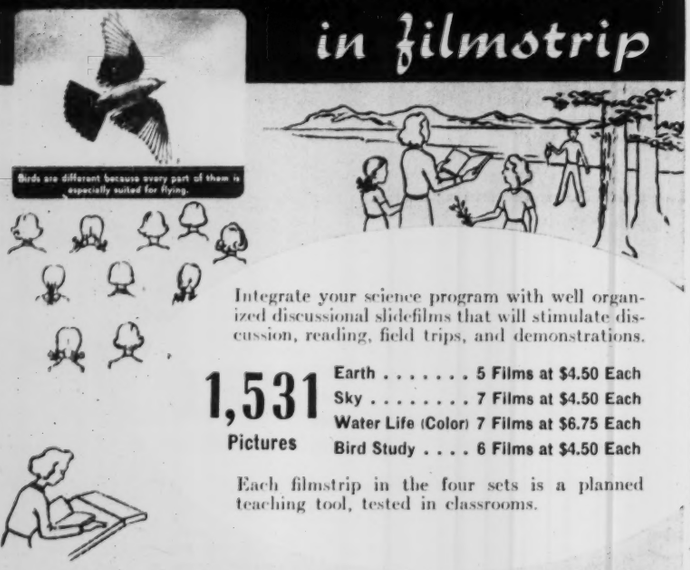

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Does Cotton Grow?

(Continued from page 34)

knew, and to the height of children in our class.

5. The number of cotton bolls per plant (10 to 20).

6. About the ripening of cotton.

7. Methods of picking cotton—by hand and by machine. Much cotton is still hand-picked. Many people work in the cotton fields from morning to night. Cotton is picked into nine-foot-long canvas sacks. The pickers drag the sacks along the row, and when they are full or get too heavy to drag, they are taken to a wagon or truck at the edge of the field. When the wagon or truck is filled, it goes to the gin.

More cotton-picking machines are used each year, especially on the large farms. One machine can do as much work as several dozen people picking by hand, but a cotton picker is not entirely satisfactory because not all of the cotton is ready to be picked at the same time.

8. About insect damage—chiefly from boll weevils.

9. When cotton is picked—in September and October.

10. What happens at the gin. The cotton is cleaned and dried, and the seeds are removed. It is then pressed into bales. (An average bale weighs about 512 pounds.)

11. The bales of cotton are sold to mills where the cotton is made into yarn for weaving into cloth.

12. Cotton seeds are about the size of small peas, light brown in color, and covered with white fuzz.

13. Cottonseed oil is made from cotton seeds. It is used in making salad dressing, butter substitutes, paints, and soap. The part left after the oil is removed is used for animal feed.

Helpful Visual Materials

Cotton—From Field to Mill and *Cotton—From Mill to Finished Product:* black and white filmstrip (Society for Visual Education).

Cotton: From Blossom to Gin: 9 slides, color (Society for Visual Education).

Man Against Insects: black and white filmstrip (Popular Science Pub. Co.).

Cotton from "Clothing and Shelter Series": black and white filmstrip (Encyclopaedia Britannica Films, Inc.).

Sioux Raid

(Continued from page 40)

their horses at a hard gallop until they reached the place where they had left their Sioux ponies. Little Bear jumped down, untied the ropes, and handed one to Great Bear.

The sun was just beginning to light the eastern sky when Little Bear and his grandfather crossed the river. As soon as they were safely on the Sioux side, they stopped to rest.

"I knew that the Pawnee warrior had seen me," Great Bear said, "but I couldn't get a shot at him and I could think of no plan for us to escape. Your quick thinking saved us."

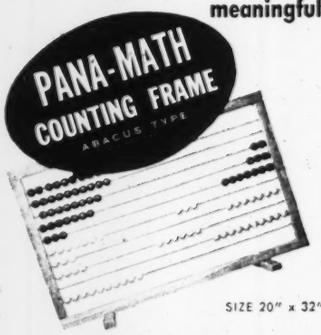
"I was lucky," Little Bear protested.

"The Pawnees have been well punished," Grandfather went on. "It will be some time before they can round up their horses and their camp has been destroyed. You have won a great victory."

"I was lucky," Little Bear repeated.

"I have noticed," Grandfather said, "that the lucky ones are the ones who think and act quickly. A lucky warrior is usually a good warrior."

Help the pupil learn arithmetic meaningfully



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Israel

(Continued from page 68)

Party). The president, Yitzhak Ben-Zvi, was elected to succeed Dr. Chaim Weizmann. Ben-Gurion is also the Minister of Defense.

At first, Ben-Gurion's government reflected his endorsement of socialism. However, the economic struggle faced by the Israelis has gradually softened his attitude toward capitalism.

Products and Industries

Partly because of their determination, and partly because of the financial aid which they have received from Zionists around the world, the Israeli people have made great strides toward land improvement in a few years.

In a country without natural resources, the people have had to build agricultural stability first, and then build industries based on consumer goods.

Some mineral-salt deposits are found in the Dead Sea, and attempts to discover oil are being made.

Co-operative farming in Israel has been largely developed to satisfy the needs of the people, and has succeeded because of their unity of purpose. Modern towns are built with the farming areas on the outside. The "farmers" live in the town. Such economic units are achieving excellent results in food production and community living.

The Future

If the government of Israel can survive the present economic instability until some of the long-range improvements take effect, and if the people can achieve some kind of peace with their neighbors, this new nation can survive. The problems seem insurmountable, but the Israelis have the determination to succeed.

They Do It Themselves

(Continued from page 69)

the play is ready and before the parts are written off, I read it over and make suggestions if necessary.

The authors then get the speeches written off for their actors, and these same actors are mighty temperamental if that writing isn't legible and even more so if they're given something that doesn't sound sensible when spoken. Two little writers came to me today. "We thought we had the play all written and then we read it out loud and it sounded so foolish we have to begin all over again," they said.

The author-producers are just as harsh with their casts and quite often a culprit is dragged back to me. "May I choose someone else?" the leader asks. "He won't listen and he acts silly." I always grant the request. Recently a group grew noisy at a time when I couldn't step in, so I sent one of the girls. Swift silence followed her intervention and those of us back in the classroom had to laugh. "What did you do to them?" I asked when she came back. "Nothing," she replied. "I just said, 'Youse be still or there won't be no more plays.'"

All the planning falls on the authors. They stage their plays and gather whatever costumes and properties they happen to want. I allow ten-minute rehearsal periods once a day but the plays usually take about five minutes each to present in their final form. If they exceed ten minutes, I say it's probably poor management and refuse to allow any more time.

An author may have six in a play —and I express a preference for fewer characters. Finally they say when they think they are ready to bring the play to the class. Having rehearsed out of range of their classmates, they can depend on an attentive audience. Occasionally we invite other classes to see what has been done.

In last year's "Turkey Got Away," the "turkey" squatted on its haunches and walked in looking more nearly like a turkey than anything I'd ever seen on a school stage. Oh, yes! It wore paper feathers that added to the illusion. This group is doing a skit for each of our holidays—making up a little story and doing it in play form.

The youngsters, whose ages run from ten to thirteen in this particular group, having I.Q.'s ranging from 79 to 117, get two things from their plays: (1) the ability to organize written material effectively, and (2) the chance to taste success. By some mysterious alchemy, every child gets a chance to participate. The child with the lowest I.Q. teamed up with a pupil who has a bit better one to do a play. Incidentally, it went off well without any discipline problem, in spite of the fact that Mr. 79 is a notorious troublemaker!

I claim one gift that is worth more than rubies in a project like this. I can keep hands off even when it nearly kills me! It's so easy to run things if you're the teacher. I know that there's a terrific kick in getting one's own words across and that one learns to do by doing; the first few pieces of each year are the poorest and, of course, take the most out of the authors—pioneers always suffer. After that the group profits from the experiences of individuals. Occasionally some genuinely outstanding plays are produced.

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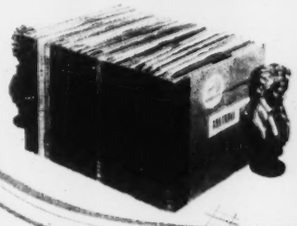

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The Thankful Bakers

(Continued from page 78)

Then it was Joan's turn. "I've worn my thankfulness to dinner," she said, displaying her Girl Scout uniform. "I am proud of my green dress and beret."

Kenny was next. At first he was afraid to tell his Thanksgiving story, but when he did, Father nodded approvingly. "Good for you," he said.

Then he winked at Kenny. "Right after dinner, while the ladies wash the dishes, we two men will go down into the cellar, and I will help you finish the birdhouse." Kenny felt happy inside.

Then everybody looked at Daddy expectantly. "What did you bring?" asked Joan.

Daddy smiled, and then opened his wallet and pulled out a picture of the Baker family. "I carry my thankfulness with me every day," he said. "I am thankful for Mother and Joan and Kenny and Grandfather and Grandmother. I'm glad I'm part of the Baker family."

"What a happy Thanksgiving," thought Kenny. Then he went out to help Mother bring in the pie. As he finished the last mouthful, Kenny patted his full tummy and looked around the table. "This is a real thankful Thanksgiving," he said to himself with a smile.

Leonard the Lion

(Continued from page 37)

Leonard crept toward the thing that was chattering and he saw that it was a baby monkey. The baby monkey sat at the foot of a tree trembling from head to foot.

"Why," thought Leonard, "the little baby monkey surely is not afraid of me." And just then, he looked up and on the sixth branch of the tree was Perry Panther, his beady eyes glaring at the little monkey, all ready to pounce and eat a good dinner.

Now Leonard was a tender-hearted lion and certainly he would not pick on anyone smaller than he. Besides Leonard had been afraid for a long, long time and he understood the feeling quite well.

Before he knew it, a big, big sound came out of his throat. "Grrrrrrrrrrr!" The sound was so big that he even surprised himself. In fact, it almost frightened him. Then he did it again. "Grrrrrrrrrrr!" Perry Panther jumped up on a limb much higher, but he didn't go away.

"Smmmmmn - arl! Smmmmmn - arl!"

This time, Perry Panther jumped to the highest branch of the tree.

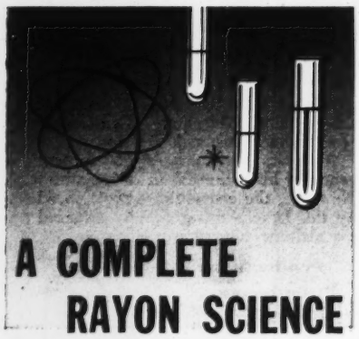
"Yow - ow - ow - owl! F-f-f-f-f-f-! Grrrrrrrrrrrrr!"

In one scat, Perry Panther disappeared.

Leonard opened his red mouth, showed his teeth and let out another yawn. "Ow — Oop!" Then he sat down to rest himself.

Up in the tree was the baby monkey's mother. She swung from one branch to another and finally she was on the very lowest branch. She held onto the branch by her long tail and leaned forward to catch her baby in her arms. She sat on the branch whispering sweet chatterings to her baby and looking at Leonard. She couldn't thank Leonard in lion language, but somehow they understood each other as animals in the jungle do.

Leonard looked at the mother monkey, too. His eyes were bright and brave and full of courage. He walked slowly and proudly away. At last he could prove to everyone that he was indeed a King of Beasts.



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Saudi Arabia

(Continued from page 68)

Products and Industries

The nomadic tribes raise sheep, goats, and camels. Some cattle are maintained in the villages. Local industries include tanning, weaving, tile, pottery, soap, and salt.

Modern machinery is being introduced to improve agriculture. Under the U.S. Point Four program, the natives are shown how to use and maintain equipment, and experiments are being made to find crops suitable to the area. Model farm communities and irrigation projects are increasing.

The Americans built one of the most modern airports in Dhahran, in 1946, on the eastern coast. In 1950, a modern harbor was finished at Jedda, on the Red Sea, and another has been completed at Dammam on the Persian Gulf. The first railway since 1917 (when Lawrence destroyed the Hejaz railway) was opened to traffic in 1951, running from Dammam to Riyadh. Good rail service will be available from Jedda to Mecca and Medina to facilitate pilgrim travel.

Pipe lines are used to transport oil from the Arabian-American Oil Company's fields on the Persian Gulf to Sidon, Lebanon. This large carrier was finished in 1950 across 1,068 miles of desert.

The Future

As a member of the Arab League, consisting of Egypt, Iraq, Iran, Syria, Lebanon, and Yemen, Saudi Arabia will be working toward better understanding among the Arab groups.

King Ibn Saud is in his early seventies, and it is likely that the near future will see another king on the throne. The Crown Prince, Emir Saud, has been gaining valuable experience under his father's direction.

Lebanon

(Continued from page 68)

Constitution provides for personal, press, and religious freedom, as in the United States.

Camille N. Chamoun is the president, and the Cabinet is headed by Abdullah Yafi who became Prime Minister on August 16.

Products and Industries

Beginning at the coastal level, pineapples and bananas thrive in the hot moist air, and proceeding to the higher hills, the crops include olives, grapes, figs, cereal grains, apricots, and peaches. Potatoes and apples are produced at the highest cultivable elevations. The country is dependent on Syrian wheat.

There are good forest areas of evergreen trees because of the natural water supply. Mountains, trees, and water provide the scenic beauty which attracts tourists and wealthy summer residents from Egypt, other countries in the Middle East, and from Europe. Tourists have become an "industry."

The ideal location of the Lebanese ports of Sidon, Beirut, and Tripoli makes the country important for commercial traffic. About a third of their port business might be termed "transit traffic," which accounts for a significant part of the country's revenue.

One of the Iraq Petroleum Company's pipe lines runs to Tripoli where a large refinery started production of oil products in 1940. Lebanon receives financial benefits from the right-of-way privileges for this pipe line and the Arabian-American Oil Company's pipe line from the Persian Gulf which terminates at Sidon.

Most Lebanese manufacturing is done with primitive methods. Among the imports are automobiles, trucks, machines, iron and steel materials, and wheat. Vegetables, fruits, nuts, and cotton and silk fabrics are exported.

The Future

It is important that Lebanon and Syria eventually decide on a unified customs system at their border. In the past, they have signed economic agreements, but these have been short-lived. One reason for their strong difference of opinion is that Lebanon wishes to have free trade because this is an important source of revenue, whereas Syria wants to control imports for two reasons: (1) to protect Syrian industries, (2) to conserve foreign exchange. The trade balance in each country has not improved since World War II, but the Lebanese economy has been bolstered by the harbor business and tourists.

The Lebanese are better educated than most people of the Middle East. Arabic is the main language, but French, English, and Spanish are also understood. Free primary and secondary schools are replacing the private and missionary schools.

The merchant class is quick to take advantage of progressive methods and facilities. As early as 1950, Lebanon had an airport built for jet planes.

Overland transportation is facilitated by a standard-gauge railroad (purchased from the British military in 1947) connecting Ras el Nakura in the south with Tripoli in the north. Narrow-gauge lines are used from Beirut to Rayk and Zebdani. Good asphalt roads connect the larger towns and cities.

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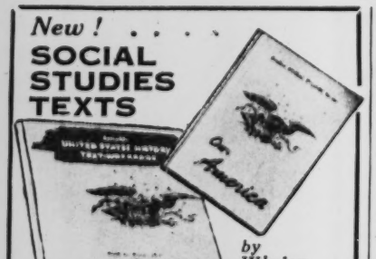

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A Teacher Finds "It Pays to Be Ignorant"

(Continued from page 43)

they did not. Wouldn't it be fun to learn all the names and about the animals that once lived inside the shells?

Fortunately, we had besides our text several excellent reference books. My fellow sixth-grade teacher, as soon as she became aware of our project, supplied us with beautiful colored illustrations for our bulletin board.

In general, the reading material was much too difficult for the class, so after some member of the class had identified a shell, I would read the information that accompanied the illustration. We would decide what we thought especially interesting and valuable and I'd write on the board this material as dictated to me by the class.

They loved to read these "stories." There was a great deal of rivalry as to who could read each new one first.

A teacher who had had part of the group the previous year mentioned that they were especially fond of poetry. This, of course, opened another avenue. We found a number of poems about the sea in our readers. Various poetry anthologies yielded others. Two favorites were John Masefield's "Sea Fever" and Violet MacDougal's "The Sea Wolf."

Sea chanteys found in our music books and some that I had learned in Girl Scout camps were added to our repertoire. They are always rousing good singing.

Colored chalk was used to make some very successful undersea pictures. Crayon on sea-green construction paper was also good. Of course, since the class were adolescents, a great many charming mermaids appeared in the drawings.

Next we decided to try creating some fantastic sea creatures of our own, using pipe cleaners and quick-drying cement in the construction. Some of the lovely little sand dollars were converted into wall plaques after being painted with tempera colors.

Our principal invited us to display our shell creatures and shell collection in the glass case in front of the school office. Our sea wolves and underwater scenes decorated our own bulletin boards. Our notebooks grew full of information we had garnered about every shell we had identified. Best of all, the information wasn't just in the notebooks; there was a lot of it stored in our heads. We learned how starfish travel, what clams use for food, why there are holes in the abalone shell. We knew that the oysters in the beds near by had been born in Japan and had been brought here to be planted to grow to large and delicious size. We could talk with confidence about many other creatures of the shore.

Just for fun, we used a large bulletin board in the back of the classroom and converted it into a miniature seashore. Construction paper was the material used and we cut our figures, ships, pier, and so on, freehand. We titled it "She sells seashells." There was a paper girl in a paper booth but her stock consisted of tiny real shell specimens.

By now our science book was a good friend, full of information—and we knew how to find it. Our unit was drawing to a close. Here it was that we experienced our first real disappointment. A tight school-bus schedule made it impossible for us to take a trip to visit the oyster beds and the abalone divers. But even this had a good sequel. A surprising number of

(Continued on page 103)

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We Start with a Story

(Continued from page 69)

Two of these story plays will make up a program that your patrons will love. Don't forget when the little introductory paragraphs are read to have your child-reader add: "We will now show you the rest of the story, making up our own lines for it."

There are so many extra dividends to this type of program. Here are a few: The youngsters themselves enjoy it. They are more co-operative. It is highly creative. Both you and the children will be amazed at the unsuspected talent you see budding out. Parents are excited with the discovery of new abilities which their children possess.

This example shows how one familiar story may be presented.

THE PRINCESS WHO COULD NOT CRY

This story by Rose Fyleman is from the Scott, Foresman fourth-grade Basic Reader *Times and Places*. It may be presented as a sequence of events. Suggested characters are: King, Queen, Princess, Footman, three Learned Wise Men, a Nursemaid, and the little girl—Marigold.

Stage properties are chairs for the king and queen and a basket and onion for the little girl.

This story does not lend itself so well to staging. Therefore, it is necessary to take liberties with the locale of the various happenings but the plot does not suffer.

The King and Queen are seated on the stage. Then the footman brings on the first Wise Man, whose plan for making the Princess cry and breaking the spell is to lock her in her room and feed her bread and water. This is discussed by the Queen and King and orders are given to the Footman for trying it out. The Wise Man and Footman leave the stage. The King and Queen speak of hoping the plan will work. The Nurse then appears (curtsying) to protest that the Princess has been on bread and water for a week now, and is growing very thin, but that she has not once cried. The Queen orders the Nurse to release her at once. The Nurse leaves. (All coming and going is accompanied by bowing and curtsying.)

The Footman announces another Wise Man. This Wise Man's plan is to break up all the Princess' favorite toys right in front of her eyes. The King and Queen reluctantly consent. The Wise Man is escorted off stage and noises indicate the toys are being broken, accompanied by peals of laughter (off stage also) from the Princess. The Wise Man makes a brief reappearance, mopping his brow, to announce the failure of his plan. The Footman introduces the third Wise Man, who says he can make the world's most terrible faces and he will scare the Princess into crying. This time the Princess is brought on stage and the Wise Man proceeds to make his ugly faces to the amusement of the Princess and the audience. He too gives up. The Princess skips merrily off after him.

The climax comes with the arrival of the little girl from the village, who is sure she can make the Princess cry. The Nurse and any number of characters may follow her on, staying in the background. They should whisper, point, and laugh as if ridiculing the idea of a mere little girl being able to make the Princess cry. The King is also disdainful, since the Wise Men of his kingdom have failed. The Queen thinks it will do no harm to let her try and she is led off to the Princess. After a bit of talk, the Queen grows curious as to what the little girl is doing and walks to the side door or curtain, to peep around. She gives a big gasp of surprise, putting her hand to her mouth. This is too much for the King, who also peeps and gasps in surprise. He is followed by the Nurse and all of the other characters in turn, each of whom adds to the suspense with a great gasp. The Queen then says, "Here they come!" and all characters rush back to their places. Marigold reappears leading the weeping Princess by the hand. When asked how she did it, she takes an onion from her basket, holds it out, and explains that she just had the Princess peel it.

An added touch may be provided by having a cook, in the group who followed the little girl on stage, throw up his hands and exclaim, "Why didn't I think of that!"

"She failed me for political reasons—I said Dewey was the greatest president that ever lived."
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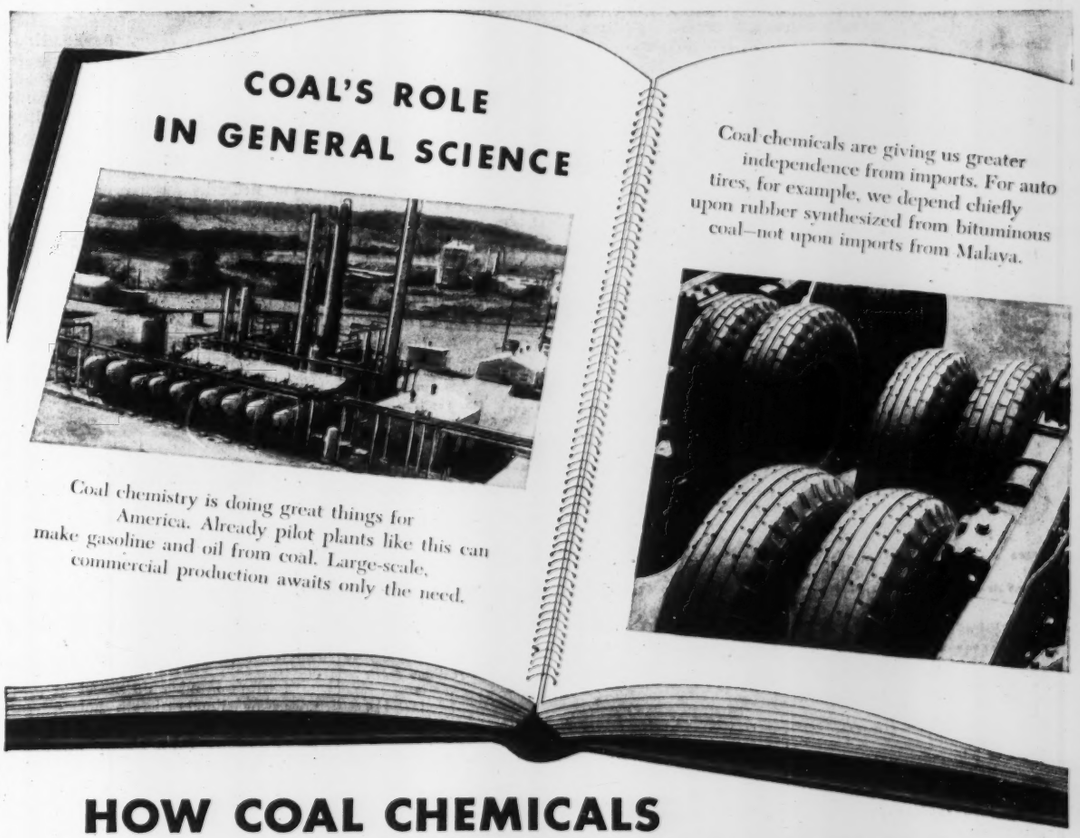
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Jordan

(Continued from page 68)

Products and Industries

In 1952, Jordan signed a Point Four agreement with the U.S. by which it would receive $2,780,000 to develop water resources and agricultural projects.

In March 1953, the UN Relief and Works Agency set aside $40,000,000 for an irrigation and power project on the Yarmuk River. The investment is expected to make 95,000 acres of the Jordan Valley suitable for productive farming.

Jordan shares the mineral deposits in the Dead Sea with Israel. There are no large-scale industries, for lack of coal, iron, raw materials, and skilled labor. With the influx of refugees since the civil war, handcrafts and light industries (woodworking, furniture making, and home building) have increased.

The Future

The necessity for heavy imports increases the economic problems.

With two young kings related by blood and educational background on the thrones of Iraq and Jordan, it is hoped that both countries will benefit from their rule.

It would be a great boon to Jordan if oil-wealthy Iraq would offer to let Jordan settle some of the hungry refugees on Iraqi soil where they could help speed many improvements in that country.

The Nicest Noise

(Continued from page 35)

"Sleep-ee-eep," purred Petunia over her second saucer of milk; "r-r-r-est," wagged Violet as she tried to jump rope with her tail.

"No ear muffs and no radio," begged Sherry.

"What will we do so that we can sleep?" said Daddy.

"I won't mind train noises or plane noises or shower-of-rain noises," said Sherry, smiling. "But I hope there won't be any I-don't-know-what-they-are noises."

"Maybe there won't," said Mother, "if you think of all the night noises you might hear."

"How will I remember?" asked Sherry.

Daddy reached in his pocket for a pencil. Mother reached in the kitchen drawer for paper. Sherry printed all the night noises she could think of.

That night, Sherry listened for all the night noises she might hear. Suddenly they were all friendly noises. And when Sherry heard the train, she thought it sang "Toooot-oooot, I'm a train on the track. See all the packages I can pack." But although she heard THAT noise, the one like a growl and a roar and a wheeze and a whistle all stirred up together, she couldn't imagine what it was.

"My night noises are friendly noises," said Sherry at breakfast. "They sing songs, too," and she told Mother, Daddy, Petunia, and Violet the song of the train. "I like collecting night noises," she added.

"Well," said Daddy, "I've heard of collecting stamps and cars and jeeps and tanks, and pennies for the piggy banks, but you're the first person I've ever known to collect noises."

"I know," said Sherry. "I'll make a noise book, with pictures and their songs, too. But what about THAT noise, the one that's a growl and a roar and a wheeze and a whistle?"

"Perhaps it's Petunia lapping her milk," said Daddy.

(Continued on page 91)

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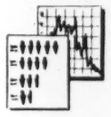

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The Child Who Is "Different"

(Continued from page 57)

As a starter, you might try seeing them every two weeks for three or four times. It is impossible to get across all that you want to do in one conference, even though the parents indicate superficial acceptance of your ideas. On the other hand, much emotional growth takes place between conferences, and the elements of your suggestions which they find most difficult to accept will recur in subsequent conferences so that you can work on them further.

In your approach to the child, by no means withdraw your affection. On the contrary, show him as much as possible; that is, show affection for him as a person and especially do so when you must reprove him for something he has done. Indicate that you like *him* even though you have to disapprove of what he has *done*. When the children or parents complain about his behavior, try to encourage them to show him that they like him as an individual, but what they object to is his behavior and language. Incidentally, this is a good project for your entire class and is a beginning in helping children to accept others of their peer group on fundamental rather than on superficial grounds.

Another approach is to help the boy develop a skill or a project which the group would consider important.

The Strange Farm

(Continued from page 59)

man. "My nephew Barry wants to hear about your oyster farm."

Chet grinned at Barry. "Well now, Son, you might say we're in the hoeing stage of our crop. We're getting the 'ground' ready for the 'seeds.'"

Barry stared at the barge loaded with several tons of oyster shells as it began to pull away from the dock.

"Do you like oyster stew?" Chet asked.

"I sure do!" Barry exclaimed.

"Well, lots of other folks do too," Chet said, "so our business is to raise enough oysters for them. It's a lot like farming, but it's done in water instead of the ground. We prepare our spot, plant the seeds, transplant, cultivate, and harvest. It takes longer to grow an oyster than a tomato, but to me it's a lot more interesting."

Chet took the empty oyster shell from Barry's hand. "Little oyster larvae are funny critters," he went on. "For the first twenty-one days of their existence they are free-swimming. It's the only time in their lives they move around. After that, each little larva seems to get a-yen to settle down and have some peace and quiet. It looks for something smooth and hard to cement itself to. It's up to us to provide a home for them, and what could be better than old oyster shells?"

"Now I'm beginning to understand," Barry said. "Do you just dump the oyster shells from the barge?"

"Oh, no, that wouldn't distribute them evenly enough," Chet replied. "The water is fifty feet deep off this dock, but most of the bay is shallow enough during low tide so that we can work on the bottom. We take the barges out at high tide and leave them. When the tide is low, we take big flat scoops and shovel the shells onto the bay bottom."

"Then, do the oysters grow there?" Barry persisted.

"Yes," Chet said, "but that's just the beginning. In the fall we transplant them. Maybe six or eight baby

(Continued on page 99)

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Thanksgiving in Song

(Continued from page 71)

this freedom secure was yet to be fought. The Americans were happy over this brave idea of freedom. A song of these times was "Yankee Doodle." Bobby Johnson and Roberta Kinard will show you how the colonial people looked in 1776.

(Roberta and Bobby, in colonial costumes, stand in TV set while Chorus sings "Yankee Doodle.")

ANNOUNCER IV—Joyce, Evelyn, and Kay will show you how girls looked at the time of the War between the States when hoop skirts and pantalets were the fashion. Surely hymns were sung on the Thanksgiving Days of those war years but also a song of the times must have been sung. One such song is "Dixie."

(The three girls in costumes of 1865 pose while the Chorus sings.)

ANNOUNCER V—Thanksgiving during the Gay Nineties must have been a happy celebration when our great-grandmothers were girls and "A Bicycle Built for Two" was a popular song. Wendell Tyson and Margaret Johnson are our Gay Nineties couple.

(This couple step out of screen and sing the song, using motions, while the Chorus hums.)

ANNOUNCER VI—At the time of the First World War our soldiers and sailors sang "It's a Long Way to Tipperary," while in their hearts they wished to be home at Thanksgiving. Cathy Stinebaugh and Jerry Henley are the sailor and the flapper of this time.

(Cathy and Jerry appear in TV set while Chorus sings.)

ANNOUNCER VII—Not so many years later came World War Two and our fighting men away from home sang another song "Coming In on a Wing and a Prayer." Dale Nibblett shows you one of their military uniforms.

(Dale, wearing the uniform of a World War II serviceman, appears in the TV set while the Chorus sings.)

ANNOUNCER VIII—As the years have passed the styles have changed and the songs have changed, too, but the spirit of freedom of the American people has lived on. Each year we pause to express our thanks for the freedom to worship as we like, which was what the Pilgrims wanted; freedom to govern ourselves, which the colonists fought for; freedom of all races, which was an underlying factor in the War between the States; freedom of thought and action as America came of age in the Gay Nineties; and freedom of all nations from oppression, for which the World Wars have been fought.

We come now to a modern popular song, "May the Good Lord Bless and Keep You." We need no costume to show you how we dress today. Look at our Chorus. They dressed this way to show you that on this Thanksgiving freedom is still the thing that means most to the American people.

(No one is on the screen while the entire group sings this number.)

NOTE: "We Gather Together" or "Prayer of Thanksgiving" is in *357 Songs We Love to Sing;* "Yankee Doodle" and "Dixie Land" can be found in *The New American Song Book;* "A Bicycle Built for Two" or "Daisy Bell" is in *Let Voices Ring.* All three books are published by Hall & McCreary Co., Chicago. "It's a Long Way to Tipperary" is available from Chappell & Co., Inc., RKO Bldg., Rockefeller Center, New York. If you cannot locate copies among collectors of old music, ask your music dealer to order them for you. "Coming In on a Wing and a Prayer" has been published within the last ten years.

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Judy's Problem

(Continued from page 39)

Okay," replied Maria, using one of her favorite American words. "I can help you learn your part."

At dinner that night both Judy and Maria were very happy. Judy had received the part. It was a big one with many lines to learn. Judy was glad she had persuaded Maria to be her stand-in. It would be more fun and easier learning the part together. Mother was making them both new dresses to wear for this special occasion.

"It's too much work for Mama Smith to make two dresses," said Maria. "Why don't you just ask her to make yours?"

"Mother loves to sew; besides we've both got to have new dresses in case you have to take my place at the last minute," remarked Judy.

"Oh, don't talk like that," cried Maria. "Mama and Papa Smith would be so disappointed if you didn't play the part."

Judy sighed. There must be some way to show Maria they wanted her to act as though she belonged—that they would love her if she had her own opinions and faults too. Judy'd tried talking, but that hadn't worked. It would have to be some other way, but what?

They practiced and practiced on the play. Judy liked it so much and tried very hard to get it right. It was nice having a stand-in too. Whenever she got tired Maria was there to take over.

A few days before the real performance Judy happened to overhear a conversation between their teacher and Maria. "You should have tried out for one of the parts," Mrs. Marshall remarked. "You have a great deal of talent. Your parents would be so proud to have both their daughters in the play."

"No, Judy is the one they're coming to see," answered Maria. "I'm only adopted."

Couldn't Maria see how much she was hurting them by being so afraid of them?

Judy was so silent on the way home from school that night that Maria became worried. "Oh, Judy, I do hope you are not getting a sore throat," she cried.

Judy regained her speech. "Oh, I'm all right," she said.

The day of the play arrived. Judy opened her eyes to see Maria looking at her from the other twin bed. She looked worried. "How do you feel?" she asked.

"Fine," whispered Judy with a reassuring smile.

"But you're whispering," commented Maria.

"It's just a little sore throat," answered Judy, "but I'll be all right after breakfast."

"I hope so."

But Judy's voice didn't return after breakfast. It didn't return after dinner either.

"I'm very much afraid you'll have to take my place," Judy informed Maria. "Now don't argue; our family's honor is at stake."

"All right," sighed Maria and her next words had a note of determination in them. "I'll do my best."

"I know you will," replied Judy confidently.

So that night the girls put on their new dresses. Judy thought Maria looked very pretty and she was pleased with her own.

The play was a big success. Judy thought she'd never seen anything as beautiful as Maria as she played the part. She felt so full of happiness she almost cried. The audience applauded heartily as the curtain came down on the last act.

When Maria joined her parents and Judy she was happy and excited. People came up and complimented her on her performance and Maria thanked them graciously.

"We've got some mighty talented daughters in our family," said Papa Smith to a group of friends, and he smiled fondly at Maria.

"My sister's the most talented girl in school," bragged Judy aloud, as she put her arm on Maria's shoulder.

Maria looked at her in astonishment. "Judy Anne Smith, you were faking those whispers."

"I'm sorry, Maria, but I had to do something to show you that you are honestly part of our family and that Daddy and Mother are just as proud of you as they are of me," Judy explained.

Maria's dark eyes were blazing as she turned away and started toward the door.

On the way home Maria and Judy sat in the back seat of the car. They were both very quiet. Judy wondered if she might have gone a little too far. Maria looked so stormy.

"How about a malted milk to celebrate?" suggested their father, having noticed the girls' silence.

"I'll take strawberry," said Judy. "And Maria will take the same as me. She always does."

"No, Judy, this time I'll take chocolate," said Maria.

"Okay," said Judy. "Are you talking to me again?"

Maria smiled. "I guess in our family tempers never last very long."

Judy squeezed Maria's hand. It had been worth giving up the role to make Maria see that she was a part of their family. And now Maria was really her sister!

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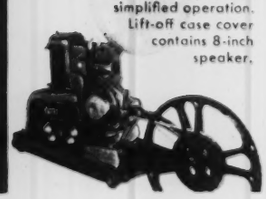

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The Nicest Noise

(Continued from page 86)

"Or Violet scrunching a bone," said Mother. Sherry knew Mother and Daddy were making fun of THAT noise, but she knew there really was a THAT noise.

Each night Sherry found new noises to add to her book. There were mice eating rice and the refrigerator making ice. There was a jeep saying beep and a bird twittering, "Peep." Each day Sherry drew pictures of her nice night noises. But when she wanted to draw THAT noise, the one that's a growl and a roar and a wheeze and a whistle all stirred up together, she never could.

"If only I could find it," Sherry thought. One night, before she went to sleep, Sherry sat in bed trying to draw a picture of THAT noise. Daddy had to start on a trip in the wee morning hours, so he'd gone to bed very early. Mother was going to cook his breakfast, so she'd gone to bed early, too.

"I'll turn out the light just as soon as I finish a picture," thought Sherry. Petunia and Violet watched her. "Maybe," thought Sherry, as she picked out a red crayon, "maybe the wheeze looked like this—" and she drew a large swirl. "Maybe—" suddenly Sherry remembered she'd kissed Daddy good-night, but she hadn't kissed him good-by.

Sherry bustled out of bed and hustled down the hall. And then—just as she reached his door—she stopped. There it was! THAT noise! It was coming out of Daddy's and Mother's room! Sherry tiptoed over to the bed. Mother opened one eye. "Something the matter?" she asked.

Sherry whispered, "Hear it? It's THAT noise!" Mother listened and there it was—a growl and a roar and a wheeze and a whistle all stirred up together. And it was coming from that big heap of covers.

"Daddy!" cried Sherry, as she gave him a hug. "I've found it, it's you!"

"What," asked Daddy in the middle of a whistle. "What's me?"

"You are THAT noise!" And Sherry laughed. "You are the growl and the roar and the wheeze and the whistle all stirred up together."

"It's your snore," explained Mother.

Daddy laughed. "No wonder I never heard it," he said, as he snuggled back under the covers. And before Sherry climbed back into her bed, she heard THAT noise start again.

"I like to hear my Daddy snore, he sounds just like a lion's roar," Sherry whispered to Petunia and Violet as she turned off the light. "And," she added, as she snuggled under her covers, "he's going to be the very favorite picture in my noise book."

"You're Davey's teacher? Why, I never would have recognized you from Davey's description!"

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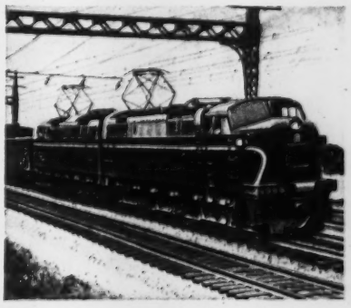
Here's a 3-unit, 6,000-horsepower diesel-electric locomotive. It has more than 200,000 parts, the equivalent of about 100 miles of electric wiring, and costs something like $600,000. At the present time, diesels perform more than two-thirds of all railroad freight and passenger service.

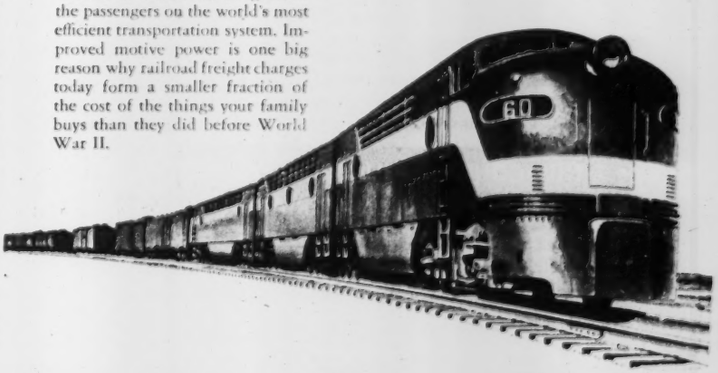
This is a modern steam locomotive — lineal descendant of the brass-bound, diamond-stacked, wood-burning "iron horses" that made their dramatic appearance at the very beginning of railroading. For more than a century, the steam engine paced the industrial and agricultural progress and prosperity of this far-flung nation.



Some electric locomotives get their power from an overhead wire, others from a third rail alongside the track. The use of such locomotives calls for a tremendous initial investment in electrification of the line but under some conditions they are highly efficient in meeting the problems of heavily concentrated traffic and their operating cost is low.

The diesel switcher adds new meaning to the old saying, "Busy as a switch engine." Efficient in its stop-and-go operations, it "cuts" freight cars out of incoming trains and rearranges them in proper order in other trains that are being made up for outbound movement to various destinations all over America, or delivers them to factory or warehouse sidings.

So, you see, it takes all kinds of locomotives to handle the freight and the passengers on the world's most efficient transportation system. Improved motive power is one big reason why railroad freight charges today form a smaller fraction of the cost of the things your family buys than they did before World War II.



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Iran

(Continued from page 65)

decree appointed Major General Fazollah Zahedi the new Premier; the other notified Mossadegh of his dismissal.

Before the Shah's ruling reached Mossadegh, he set up an armed guard to meet the colonel and the Imperial Guards. The latter were disarmed, and the colonel arrested. Mossadegh announced that "alert army action" had prevented a palace coup. Zahedi went into hiding, and the Shah fled first to Baghdad, and then to Rome.

Mobs roamed the streets shouting, "down with the Shah." On Wednesday, August 19, there was a sudden reversal of feeling. The underpaid (20 cents a month) ranks of the army, tired of their part in the proceedings, turned their weapons on their officers, and were thus on the Shah's side. Finally, the army controlled communications, routed Mossadegh's guards, and took the 73-year-old man prisoner. Word of the army's victory was sent to the Shah, who returned to Tehran.

Products and Industries

In recent years, the government has tried to encourage and revive handcrafts, for which Iran was once famous on the world markets. The state owns most of the large cotton and woolen mills. Iran exports oil (normally), carpets, raw wool, lamb skins, and dried fruits.

Most of the agriculture is based on the absentee-landlord system. The peasants have very primitive equipment and receive little return for their effort. Some feeble steps toward land reform have been taken.

Iran has received U.S. Point Four aid, and help from the UN Technical Assistance program.

Oil Dispute

Great Britain's entry into the oil business in Iran began in 1901 when a monopoly on a 500,000-square-mile area of the country was obtained for $20,000 by William Knox D'Arcy.

Expanding demands for oil during World War II helped to build the enormous refinery at Abadan, which is now the largest in the world.

The British do not question Iran's right to nationalize her industries and resources, but they do question the legality of breaking an agreement and endangering Britain's investment.

The Future

In Iran, 80 per cent of the people are illiterate. With many dialects among the various tribes, relatively few teachers, and a scarcity of schoolbooks and buildings in the rural areas, one can appreciate the job ahead. True, there are large universities at Tehran and Tabriz, and a technical college for training engineers, as well as normal schools to educate teachers, but the results of these institutions have not been felt beyond the cities.

The change of administration may bring about improved conditions. However, the empty treasury, lack of income, and resulting unemployment are the problems needing immediate help. Neither the new Prime Minister nor the Shah wish to grant concessions to other countries in return for loans, yet assistance is necessary if they are to stay in power.

Although the Tudeh (Communist Party) has been outlawed in Iran, the ruling was never enforced by Mossadegh. Russia is especially eager to gain a hold on Iran because of its oil, and because it marks a passage to the rich oil reserves of the other countries in the Middle East.

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Armistice Day Program

(Continued from page 72)

at once increased from two- to four-fold throughout the world without any increase in the total burden of taxation.

11. SONG: "Keep the Home Fires Burning" *Chorus*
12. TALK: "War Memories" *Teacher*
13. ACKNOWLEDGMENT: *Announcer*

We wish to thank all who contributed to our display of articles of war. We hope everyone here has looked at the exhibit.

14. SONG: "Star-Spangled Banner" *All*

NOTE: The quotation from Isaiah found on page 72 is from the Revised Standard Version of the Bible. "Armistice Day, 1918" and "The Cost of War" are in *Pieces for Every Day the Schools Celebrate*, 1949 edition, by Deming and Bemis. They are reprinted by permission of Noble and Noble, Publishers, Inc. "A Dream of Peace," which appeared originally in the *New York Daily Mirror*, is reprinted with the author's permission. "Flag of the U.S.A." appeared in THE INSTRUCTOR for February 1952. "Unknown" is reprinted with the permission of the author, Bruce Barton. The same selection may be found in *Armistice Day—Our American Holidays*, by Sanford and Schauffler, and also in *Celebrations for Patriotic Days* of "The Days We Celebrate" series compiled and edited by Robert Haven Schauffler. Both books are published by Dodd Mead & Co. "Keep the Home Fires Burning" is published by Chappell & Co., Inc., R.K.O. Bldg., Rockefeller Center, New York, N.Y.

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Club Exchange

(Continued from page 9)

Pennsylvania.—My fourth-grade pupils and I wish to exchange letters, pictures, and various articles of interest with pupils and teachers of other states, our possessions, and other countries. We live in a dairying section which is located near the coal mines of Scranton. Address all mail to: Mrs. Eva Kookish, Elementary School, Montrose, Pennsylvania.

Pennsylvania.—My third-grade pupils and I wish to exchange letters, pictures, souvenirs, and articles of interest with pupils and teachers in the United States and any foreign country. We are proud that we live in an industrial, historic, and picturesque locale—Philadelphia, Pennsylvania. The "City of Brotherly Love" is the home of the Declaration of Independence, the Liberty Bell, one of the U.S. Mints, numerous industries, and the largest river port in the United States. Address all mail to: Mrs. Janet S. Weinraub, Kirkbride School, 7th and Dickinson Streets, Philadelphia 47, Pennsylvania.

Philippine Islands.—My third-grade pupils and I should like to exchange cards, letters, souvenirs, pictures, and regional products with pupils and teachers in the United States and foreign countries. We live in Bacolod City, the capital of Negros Occidental. We are famous as a sugar-production center of the Philippines. We also have Fabrica, famous for the biggest lumber mill in the world. Address all mail to: Miss Norma A. Mendoza, 106 Smith Street, Bacolod City, Philippine Islands.

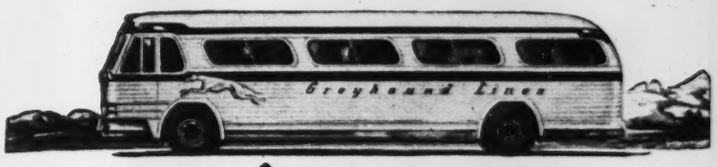
South Dakota.—My pupils in grades one to eight and I should like to exchange letters, post cards, souvenirs, and ideas with teachers and pupils in other states, our possessions, and foreign lands. We are interested in exchanging samples of products and pictures of animals. Address mail to: Mrs. Velma McCarthy, Route 1, Herrick, South Dakota.

Tennessee.—My fourth- and fifth-grade pupils and I should like to exchange letters, pictures, and post cards with pupils and teachers of other states and our possessions. We live in the country where lakes are all around us. This is also a tobacco belt. Address all correspondence to: Mrs. Jewell Brooks, Jones School, Byrdstown, Tennessee.

Texas.—My eighth-grade pupils and I should like to exchange letters and souvenirs with pupils and teachers in other states, our possessions, and other countries of the world. We live near the historic city of San Antonio and are about ninety miles from the Gulf of Mexico. Address all mail to: Mrs. Nola Y. Jones, Box 574, Karnes City, Texas.

Texas.—The pupils of the fourth grade at St. Joseph School and I wish to exchange letters, post cards, and ideas with other pupils and teachers throughout the United States, Canada, and Mexico. Our city is in the middle of a rich agricultural district. Address all mail to: Sister M. Geralda, St. Joseph School, Rowena, Texas.

Vermont.—My fifth-grade children would like to exchange a pressed leaf of our state tree and a pressed state flower for the same from any state in the United States. We will also send interesting facts about Vermont. Address: Miss Gladys H. Seaver, Route 1, Essex Junction, Vermont.



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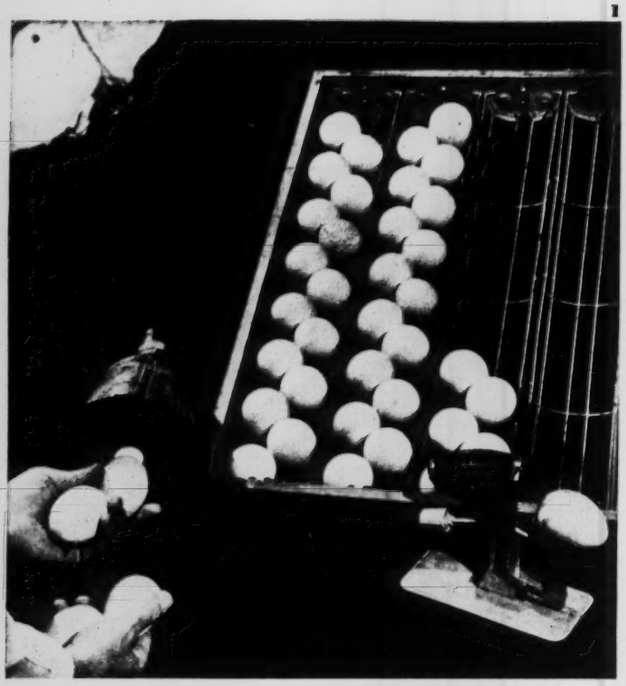
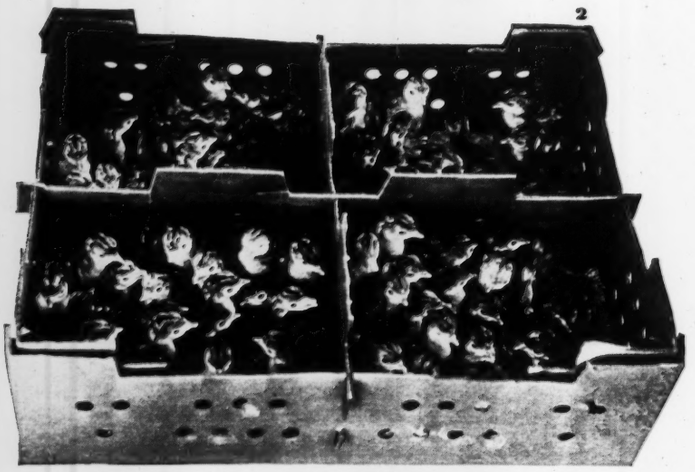
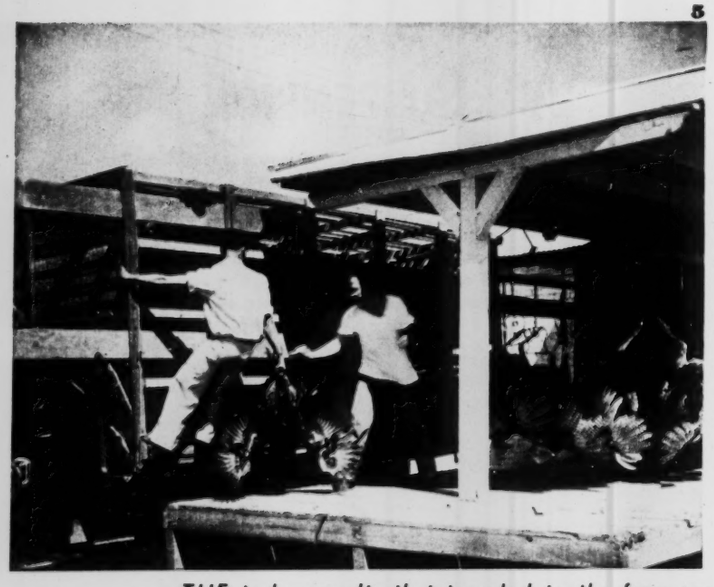


THE eggs are "candled," or passed in front of a bright light, to check their freshness or to detect other impurities. Healthy, well-developed turkeys hatch from carefully selected large eggs.



THESE newly hatched turkey poults are being shipped to their turkey-farm homes. They are put in excelsior-lined cartons, and a cover punched with breathing holes is fastened down for shipping.

The Story Behind Things We See Every Day

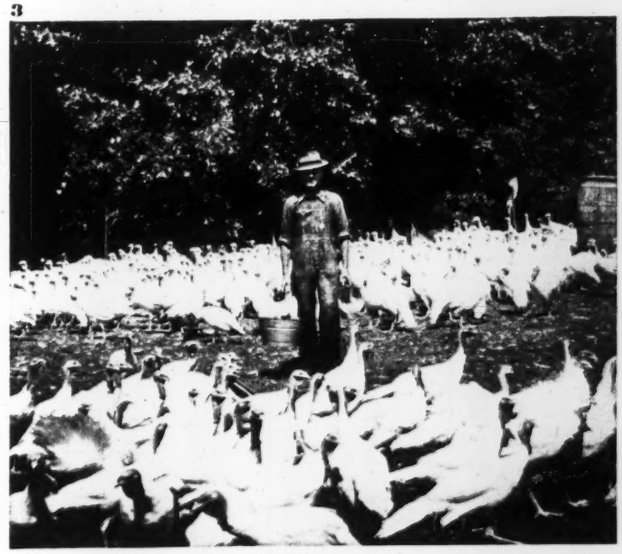


THE turkey poults that traveled to the farm are now ready for another journey—this time to the dressing plant. There they are killed, dressed, and carefully inspected for blemishes. The choicest turkeys are then stamped with the brand name and, while still under refrigeration, are rushed to meat markets in all sections of the country.

Thanksgiving Dinner,

November 26

3



SIX to seven months of feeding and care produce turkeys of fifteen to twenty-four pounds. The farmer above is feeding his flock of white turkeys—the flock at the right are ready to be sent to market.

4

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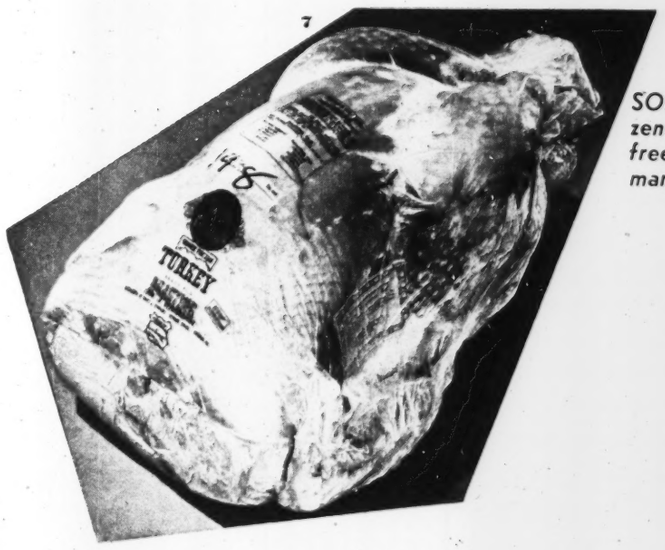

SOME of the turkeys will be sold frozen. You will find them in the market freezer, wrapped up in cellophane and marked with weight and brand name.

Courtesy of the Poultry and Egg National Board

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Syria

(Continued from page 68)

Political and economic factors have continued to create unrest. Some Syrians would like to join the Hashemite kingdoms of Iraq and Jordan while others have shown a leaning toward the Arab thinking of Saudi Arabia and Egypt.

Government

As evidence of Syria's unrest, there have been four *coups d'etat* since 1949. The dominant figure arising from the political upheaval was Colonel Adib Shishekly. He became president following the elections held in June 1953.

He granted a new Constitution to the people, guaranteeing civil rights. Previous constitutions were patterned after the French, but the latest model is based on the American. Political parties were outlawed in 1952.

From the capital at Damascus, President Shishekly has taken steps to improve conditions in the country, although his methods are more dictatorial than democratic. Recognizing that part of Syria's backwardness is due to absentee landownership, he has started some land reforms.

Products and Industries

Agriculture and livestock raising are the two main activities. Around Damascus, the crops include wheat, barley, olives, raisin grapes, apricots, bananas, and citrus fruits. Tobacco grown in Syria is cured in Lebanon. Nomads follow sheep and goat herds from summer to winter pastures.

The famous ancient city of Aleppo is linked to Baghdad, Iraq, by a modern highway, and several air lines stop in Syria.

Some food processing is done, and there are small local industries of wool, silk, leather, and utensil making in copper and brass.

The Future

Unless Syria can settle some of her internal troubles, and live more peaceably with her neighbors, the road ahead will be rough and dangerous. President Shishekly would like to receive more financial aid from the U.S., but "without strings attached," like joining a Middle East organization.

Syria is an underpopulated country, and could provide homes for displaced Arab families if satisfactory arrangements were made with some country like Jordan.

As in every other Middle East country, there is a great need for better educational opportunities.

Iraq

(Continued from page 65)

dates, which are ripened by the hot moist winds from the Persian Gulf. Dates represent 80 per cent of Iraq's exports, exclusive of oil and barley.

Among the industries are wool and cotton mills, leather tanning, building-material manufacturing, vegetable-oil processing, and soapmaking.

The Future

The Ministry of Education is building for the time when the young people of Iraq will have the needed facilities to reduce illiteracy. New tribal schools have been opened, and technical schools are being added as rapidly as possible, as well as schools of law, medicine, engineering, commerce, economics, and agriculture.

The reign of King Faisal II has begun with the hope that he can help to promote unification of the Arab peoples and strengthen their position in the Middle East.

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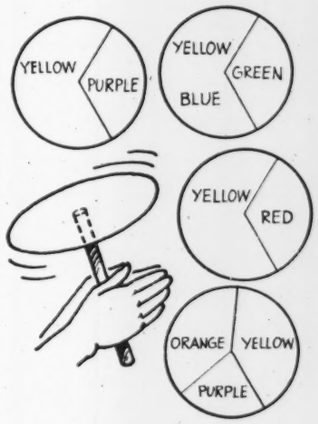
Color and How We See It

(Continued from page 60)

Observation 3: Make several colored 5" disks by cutting pie-shaped pieces of construction paper and pasting them on a circle of firm cardboard, or by coloring very heavily on white cardboard. Make disks with assorted colors on them, including those below.



With a thumbtack fasten a colored disk to the end of a pencil or sucker stick. Hold the disk in the bright sunlight and whirl it rapidly by rolling the stick between the palms of your hands. What color do you see? Notice especially the color which appears when you rotate the green-blue-yellow disk. If the colors are arranged in the right proportion, the disk will appear nearly white when you rotate it. Try purple-orange-yellow.

From this observation, children will learn that the eye cannot keep the colors of light separated when they are mixed rapidly. They get all mixed up and the eye sees them as a new color, a mixed color. The colored lights which the cards reflect to the eye get mixed into one color. If you mixed all the colors of the rainbow together in the right proportion you would get white light. Remember how the white light is broken up into colors by a prism? These whirling disks show us that we can mix the different colors of light together again and they begin to appear white.

If you experiment carefully, you may be able to get a card colored with just the right amounts of color to get white light when the disk is turned rapidly. Three colors that are good for this are orange-yellow-purple.

AUTHOR'S NOTE: You will notice that no mention has been made here of what happens when pigments are mixed. We have discussed what happens when *light* is mixed. There is a difference. The same general principles of absorption and reflection of light apply when pigments are mixed, but other experiments would be needed to show why particular colors occur as a result of mixing certain pigments.

Captain Willie Whale

(Continued from page 35)

for thousands of miles. Anyway land means danger for whales."

After a while, the gray whale took Willie to meet other whales and dolphins and porpoises.

In the days that followed, they all tried to teach Captain Willie Whale to dive deep, deep into the sea. Then with a slap of their tails, they could rise swiftly to the surface and spout a big stream of water.

Willie tried with all his might to dive and to spout but he just floated on top of the water. Finally he did

(Continued on page 106)

CRAYOLA abstraction by Lee Drechsler. Exhibited at the Village Art Center, 42 W. 11th St., New York.

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Johnny Has Comicopia

(Continued from page 70)

blows.) How many times have I told you characters to leave children alone? Be off with the likes of you. *(She drives them off stage.)*

(The eerie light gives way to a cheerful glow.)

MARY POPPINS *(takes Johnny by the hand and puts him back into the chair)*—Bless my buttons, you must have a fever! *(Walks over to her carpetbag, pulls out a big alarm clock, and proceeds to count his pulse.)* Goodness gracious! That could mean only one thing—high compression. Stay quiet, John, while I call for help. *(Pats John's shoulder to calm him and then walks to the center of the stage, opens her umbrella, holds it upside down, turns around twice, puts her hat on backwards.)*

Hittle-de-dittle,
Sciddle-te-scrum,
Nurse Sue Barton,
Hurry and come.

SUE BARTON *(enters)*—Hello there, Mary. Did you want me?

MARY POPPINS—'Tis very sad, indeed. This poor boy! *(She takes out her handkerchief and sniffles.)* Oh, Sue, he's got it. I just know he has.

(Johnny looks from one to the other, feels his head, and is in a visible state of confusion.)

SUE BARTON—Poor boy! *(She takes a thermometer from her bag and puts it in his mouth.)* Yes, Mary Poppins, you are probably right. He may have an acute attack of comicopia.

MARY POPPINS—Comicopia! Oh, no.

JOHNNY—Is it bad? Will I die?

SUE BARTON—No, John, you won't die. Comicopia is a dread disease that affects the brain, the nervous system, and at times changes a good heart into a bad one. But it isn't fatal.

CADDIE WOODLAWN *(enters)*—I heard the dreadful news and rushed right over with some pills. *(She pulls a bottle of blue pills from one pocket and a bottle of yellow ones from the other.)* Here, give him these.

SUE BARTON—Why, Caddie! Do you want to turn the poor boy green! Blue and yellow pills indeed! I know something that is a good safe treatment. *(Hands Johnny a book.)* Just try this book, Johnny.

JOHNNY—But I don't like books. I won't read 'em. I hate books.

SUE BARTON—Are you sure you know books well enough to say that? Tell me, what have you read?

JOHNNY—Well, I read a book once. Aw, gee—I don't know its name, but it had a green cover. I didn't finish the sissy thing. I'd rather read comics. They've got plenty of pictures.

MARY POPPINS—Come, Sue. Come, Caddie. *(Takes Caddie by the hand.)* This boy doesn't want to be cured.

(Slowly they all three exit.)

(Johnny gets up and starts for his bed. Red and green spotlights are flashed here and there on the stage.)

JOHNNY *(sitting down on side of bed)*—I must be awful sick. Terrible sick. Look at those spots. Green. Red. Green. Red. OOOOOOH. *(He falls back on his pillow.)*

(The flashing stops and the weird glow returns. From under the bed, behind the doors, and from every possible concealed place slowly crawl the Comicopia Germs. They pay no attention to Johnny and continue to crawl toward center front. Slow music makes their entrance more effective. As they reach stage front they stand and chant or sing to an original tune.)

(Continued on page 100)

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The Strange Farm

(Continued from page 88)

oysters, or *spats* as they're now called, have picked the same shell to settle on. To keep them from being overcrowded, we scoop up the shells again, break them into sections so each spat has a piece, and move them up the bay to the fattening grounds. That's where the water is more shallow and warm. Here too, the food supply is better. It takes about three years for oysters to reach market size."

Barry pointed to rows of poles which crisscrossed the water here and there. "Does that tell you where your gardens are?"

"Smart boy!" Chet laughed. "When you have to wait three years for a crop, you need to have a lot of gardens going at once. We might get mixed up if we didn't know which ones were planted where and when!"

"You're lucky in one way!" Barry laughed. "You don't have to worry about spraying for bugs and insects."

"That's true," Chet agreed, "but oysters do have enemies from the time they are tiny larvae until they're harvested. Worms, mussels, boring sponges, and barnacles attack them. Besides, starfish are as big a pest for us as aphids are for the dirt farmer. If a couple of starfish get into a bed, they can almost clean it out in a couple of days. We used to go around and chop them in two with a hoe until we found out that each piece would grow into a new starfish, and we were just doubling our enemies. Now we take them completely out of the beds to get rid of them."

Another truck rumbled up and backed to the end of the dock. The load of shells slid off onto a flat platform on the barge which was pushed into place by a little tug. Behind the first platform were tied several more. "We call those *bateaux*," Chet told Barry. "A good tug can haul ten of them loaded upstream against the wind."

Chet waved his hand with pride. "This little bay," he said, "is only thirty miles long and six miles wide, but it supplies 70 per cent of the Pacific Coast oysters. Is it any wonder we're proud of our farm?"

"I would be too," Barry agreed, "but I'd like to be here at harvesttime. When will that be?"

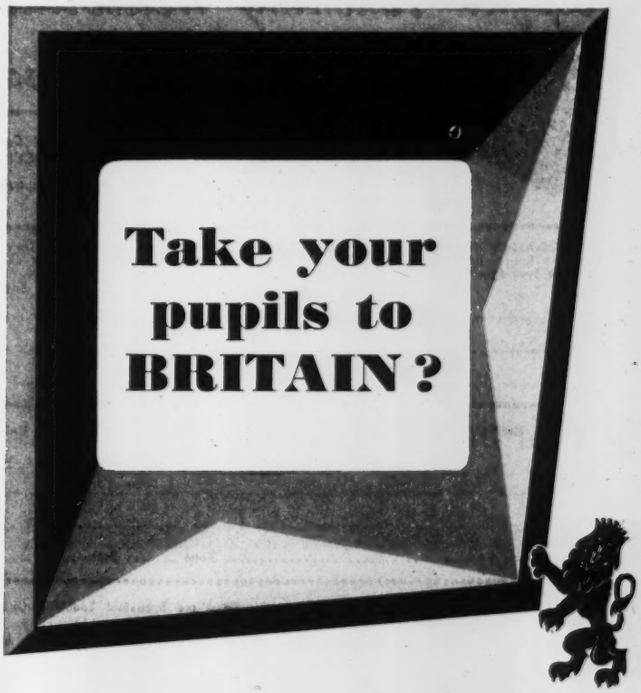
"We harvest oysters when the water turns cold, about October."

"I'll be gone then," Barry sighed. "But sometime I'll make a special trip just to watch you harvest oysters."

Soon after, Barry and Uncle Abner said good-by to Chet. Then Uncle Abner announced, "Now, we have a date for supper with Aunt Sarah. I'll bet you're hungry!"

"I brought an apple, Miss Brown —can I eat it now?"

THE INSTRUCTOR



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Johnny Has Comicopia

(Continued from page 98)

COMICOPIA GERMS—
Comicopia germs are we;
From the comic books we come.
Troubles of all kinds we bring;
Scaring folks is lots of fun.

(They creep toward Johnny's bed.)

JOHNNY *(screams)*—Help! Help!

(In rush Mary Poppins, Sue Barton, and Caddie. They chase Comicopia Germs off stage, circling around the armchair so that Germs exit left.)

MARY POPPINS—We thought this would happen. Come on, now, get up.

SUE BARTON—We are going to try an antidote.

CADDIE WOODLAWN *(pulls Johnny to his feet)*—You sit up in your chair and watch what happens. We don't know how Mary Poppins does it, but strange things happen when she is around.

(All are seated.)

SUE BARTON—I've asked Mary to bring a few book friends in to meet you.

(Tom Sawyer and Huckleberry Finn enter.)

TOM SAWYER—Is this the boy you wanted us to know? We got a raft hidden over there on the Mississippi. Let him come and spend the night with us.

SUE BARTON—Sorry, boys, but he is sick with comicopia. Besides, he hates to read books.

HUCK FINN—Shucks! He looks like a good guy to me.

TOM SAWYER—It's too bad. *(He turns and slaps Huck on the shoulder.)* Come on, Huck, we got to catch enough fish for supper.

(They exit.)

JODY BAXTER *(enters)*—I heard there was a boy here who would like to help Pa and me hunt bear. Is that him?

CADDIE WOODLAWN—I'd sure like to hunt bear with you, Jody Baxter. Johnny can't. He's got comicopia and won't read a book.

JODY BAXTER *(looks at Johnny and shakes his head)*—That's kinda dumb, ain't it? Too bad. Well, you can come if you want to, Caddie. *(Exits, followed by Caddie.)*

JOHNNY—Are all these people in books?

MARY POPPINS—Yes, Johnny, but there're books and books. Some have people in them and some don't. Some books teach you how to make engines. Others tell about the stars. You can even find out about atomic energy from books. But, of course, some folks prefer to be ignoramuses. I've got no time for them. *(She half raises her umbrella, begins to twirl around and twirls herself off stage.)*

SUE BARTON—Good night, John. I'll leave this paper on the desk for you. Please read it tomorrow. Go to sleep now. *(Exits.)*

(Johnny climbs into bed.)

Scene 2

(Room is bright but Johnny still sleeps.)

GEORGE PERRY *(enters, goes over to the bed and shakes Johnny)*—Wake up, Johnny. I've got something to show you. Look! A book that tells how to raise golden hamsters. *(He holds the book for everyone to see.)*

JOHNNY *(turns over)*—Huh?

GEORGE—Say, what are you doing in bed at ten o'clock on Saturday morning?

JOHNNY *(sits up, scratches his head)*—I guess I was sort of sick last night. *(Pause.)* Comic sick.

(Continued on page 101)

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Johnny Has Comicopia

(Continued from page 100)

GEORGE—Comic sick? Say, are you nuts?

JOHNNY (*puzzled*)—Oh, well. I must have dreamed—But say, George, is there a slip of paper on my desk? (*George goes over and brings the paper to Johnny who grabs it, tears it open, and reads.*) "The Miami Public Library invites you to present this slip of paper to the Children's Department and receive your library card." (*In amazement.*) Well, what do you know! Excuse me, George. I'll get washed and dressed and maybe you'll go down to the library with me. (*Exits to bathroom.*)

GEORGE—Okay! I'll just go on reading about hamsters while I'm waiting. (*He sits in easy chair and opens his book.*)

NOTE: The latest Mary Poppins book—*Mary Poppins in the Park*, by Pamela L. Travers—is published by Harcourt, Brace & Co. The Sue Barton books, by Helen Dore Boylston, are Little, Brown publications. *Caddie Woodlawn*, by Carol Ryrie Brink, was published by the Macmillan Company. Jody Baxter is a character in *The Yearling*, by Marjorie Kinnan Rawlings, published by Scribner.

Gramp and the Black Box

(Continued from page 39)

he kept his bike. He coasted down the driveway and into the road.

"Of course, the house won't catch fire," Dan scoffed to himself. "It never has, has it? And Gramp won't fall. He never moves around enough to hurt himself, even if he did wake up. But he won't."

Up ahead Dan saw Mrs. Graham in her garden. She was jolly and fond of boys, and usually Dan liked to stop and visit with her, but today he pretended he hadn't noticed her.

"Hello there, Dan," Mrs. Graham called. "Have I lost so much weight you can't see me?"

She laughed heartily at her own joke, and Dan, who had braked to a stop, smiled weakly.

"How is Gramp?" she went on in her friendly way.

"Just the same," Dan said. "He sleeps most of the time and hardly knows what's going on."

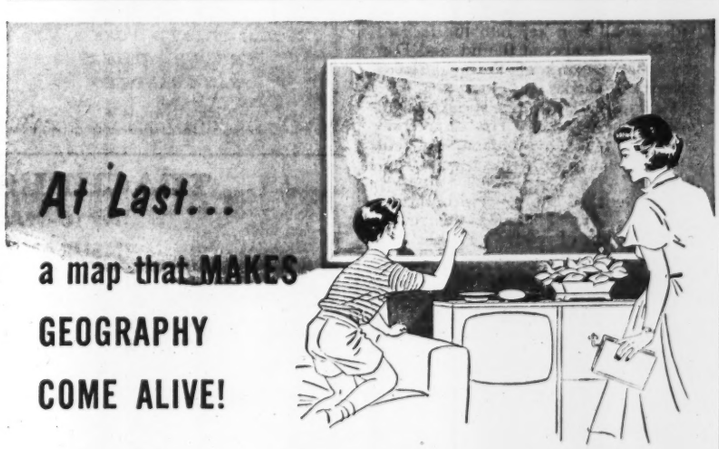
"Oh, he sees more than you think," Mrs. Graham boomed. "You're lucky, young fellow, to have that fine old man living right with you. I always say the old and the young have a lot in common. My, some of the tales he used to tell! Gramp must have been quite a fellow in his younger days."

She went up the walk and into the house, leaving Dan standing as though he had grown roots into the road.

He was thinking of the stories Gramp used to tell. When Gramp had been stronger and Dan had been littler, Mother often left the two together when she had to be away. Dan suddenly remembered how many times he had balanced on Gramp's thin old knees and listened to his tales about when he worked in the lumber camp, on the farm, on a fishing boat, in a blacksmith shop. Dan remembered Gramp's bony fingers making a willow whistle for him and fashioning a kite tail that would really "make 'er skim" and whittling a dagger from a stick of wood.

How often Gramp used to take care of him! Dan felt a wave of something hot shoot through his whole body. And now his time had come to pay Gramp back—to take care of Gramp—and how was he doing it? He was

(Continued on page 102)



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Gramp and the Black Box

(Continued from page 101)

sneaking off to have some fun—that's how he was doing it! Dan wheeled his bike around.

Maybe there wouldn't be a fire. Maybe Gramp wouldn't fall. But he had certainly earned the right to be taken care of anyhow.

Dan put his bike away and tiptoed up the steps and into the kitchen. He peeked into the front room and sighed with relief. Gramp hadn't moved. Dan picked up his book and sat down. He glanced at Gramp again, and it was then that he saw that Gramp's bright blue eyes were open.

"So you had to miss seein' a mine," Gramp's gruff old voice said. "A pity I have to be here in yer way."

So Gramp had heard him this morning! Dan hurried over to stand by the old man. "Oh, no, Gramp, I don't mind missing it. Really I don't." His eyes fell. "I just thought I did at first."

Gramp's eyes pierced into his over the spectacles. "Hmmm," he said.

There was a long silence, while Dan pulled up a stool and sat by the old man's knee.

"Ye didn't miss much," Gramp grunted suddenly. "A coal mine is a dirty dark place. Gloomiest mine I ever worked in."

Dan stared at the old man. "You've worked in a coal mine?" he cried.

Gramp slowly put his hand on Dan's head. "A coal mine and many another kind," he said. "Jes' you go and get that big black box on my chest."

Dan ran for it. He had wondered for years what was in that box. When he was a small child, he had hoped it held pirate treasure. It was heavy he discovered, as he carried it carefully to Gramp.

Gramp held his key chain in his hand and his trembling old fingers fitted a small iron key into the lock of the box. He opened the lid, and Dan saw rocks, many of them, different colors and shapes.

Gramp picked up one streaked with brilliant blue-green. "This came from a copper mine in Montana," he told Dan. "That green stripe is solid copper ore."

Dan touched the rock with careful fingers. "And I always thought it would be sort of reddish gold, the way copper looks."

Gramp picked up another, milky-white flecked with yellow, and handed it to Dan. "Here's gold!" he chuckled. "right out of the great California gold rush a hundred years ago! An old feller that worked with me years ago in a gold mine in Nevada gave it to me."

Dan stared at the rock. He had read so many tales of the great gold rush, when thousands of men deserted homes and ships and shops to dig in the dirt.

(Continued on page 103)

"I *am* playing what she wants to play!"
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Gramp and the Black Box

(Continued from page 102)

Why, here he was, holding history right in his hand!

Gramp handed him one that looked like a solid hunk of sparkling gold.

Dan whistled. "Wow! That must be worth thousands of dollars!"

"That's what a lot of fellers figured," Gramp chuckled. "but 'taint worth a red cent! That's pyrite. Folks call it 'fool's gold,' and you can see why. It looks more like gold than gold does. I got fooled m'self on this piece over in California one time."

Dan looked at his grandfather with wide eyes. So many places he'd been, and so many things he'd done! He touched another rock in the box, a beautiful pinkish red.

"What's this pretty one, Gramp?" he asked.

"Ye'll find that one in the thermometer," Gramp told him. "Only it looks different there. It's cinnabar. They roast it in a furnace, and out comes mercury!"

"Mercury?" Dan asked. "You mean this red rock turns into silver liquid?"

Gramp slowly took the rocks from Dan and put them back in the box. He fitted the key once more into the lock and turned it. Then he handed the key and the box back to Dan.

"I'm gettin' too old for collections," he said, his blue eyes twinkling at Dan. "Would it be puttin' you out to take care of it for me? I don't get around much any more, and I can't add to it, but mebbe *you* can."

Dan stood up, hugging the box. His eyes sparkled, and his thoughts whirled with new ideas.

"I'm going to learn all about these rocks," he promised Gramp. "I want to know how they were made and how they're mined, and what they're used for. And I'll find more for my—our—collection too. There are so many interesting things to find out about in this world!"

When Dan came back after putting the precious box away, Gramp was already snoring gently in his chair. Dan smiled at him tenderly and laid a robe over the withered legs.

"He's got a right to sleep whenever he wants," Dan told himself, "after the exciting life he's had. But when he wakes, I've got so many questions to ask him!"

A Teacher Finds "It Pays to Be Ignorant"

(Continued from page 84)

the children lured their parents into driving to these places during week ends, and on Mondays they would report to us what they had seen.

As we were putting the finishing touches on our notebooks in preparation for taking them home, I noticed one of the boys busily searching through the science book. After school he brought the book to my desk and wanted to know, as he pointed to a picture of a fierce saber-toothed tiger, "Could we learn about those old-time animals the way we did about sea shells?"

Could we! We wouldn't be starting the unit with a recipe for dinosaur chowder and we wouldn't be able to bring many specimens to class, but there was no doubt about it, we could do a good job of learning about those large-size predecessors of our modern animals.

Come to think of it, we could even have a lot of fun concocting our own delicious recipes. "Take one small dinosaur and cut it into serving-sized pieces. Brown well in fat rendered from a three-toed sloth—"

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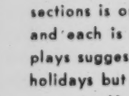

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F. A. OWEN PUBLISHING COMPANY

DANSVILLE, N. Y.

The Thankful Pilgrims

(Continued from page 71)

new homes, our new church, and our good crops. We want to have a Thanksgiving party. You Indians have helped us. Will you come?

INDIAN MAN—Yes, we come. We help hunt. We shoot turkey—bow and arrow. You come hunt, too?

PILGRIM MAN—Yes, all the men and some of the boys will hunt with you tomorrow. We will get much food.

(*All exit.*)

NARRATOR—The Pilgrims and the Indians shot many animals for food. The mothers cooked many things. The Indians and the Pilgrims had a big party for three days.

(*Everyone comes on stage.*)

NARRATOR—During these three days the Indians and Pilgrims played games and sang songs. Girls and boys in England used to play a singing game called "The Muffin Man." Perhaps the Pilgrim children showed the Indians how to play that.

(*Pilgrims play The Muffin Man. A few who are dressed as Pilgrims may look on, as though they were too grown up to play.*)

NARRATOR—Then the Indians may have sung a song like this.

(*Indians sing "Hi-Ya-Ho."*)

NARRATOR—This year as we go to church to thank God for our wonderful blessings and as we eat our Thanksgiving dinner, let us remember the Pilgrims who celebrated the first Thanksgiving Day in America.

Costumes

The children can make their own costume accessories for this Pilgrim play. A circle of black construction paper with a hole cut to fit the head becomes the brim of a man's hat. A rectangle of black paper 8" x 24" can be rolled into a cylinder the size to fit the wearer's head and stapled. This is the crown. The brim is to be slid over the crown and fastened with black gummed tape.

A Pilgrim man's collar can be made from a rectangular piece of white paper with a slit halfway up the center and a hole cut the size of the wearer's neck. Cuffs can be made of rectangles of paper half the width of the collar. Staple the overlapping edges.

Very simple caps for women and girls can be made of rectangles of white construction paper 6" x 12". Fold in half lengthwise. (Lay a string along the fold (inside) and staple at both ends. Tie this crownless cap on the head, using the string.

A fichu for the neck can be made of a triangle of white cloth or crepe paper. An apron may be made by basting a white towel onto a cloth belt.

Both girls and boys can make buckles of paper and cardboard that has been gilded or silvered.

REFERENCES: The Indian drill consisted of simple war-dance motions by children dancing in a circle. Piano accompaniment was "Indian War Call," by Alfred Marlhom, in *Ten Descriptive Sketches for Pianoforte in the Early Grades* (Harold Flammer, New York). The Indians sang "Sunrise Dance" from *The American Singer, Book 2* (American Book Co., New York). "Song of the Corn" and "Hi-Ya-Ho" are in *Our Songs* ("A Singing School" series, C. C. Birchard & Co., Boston). The thank-you prayer is "A Child's Grace," by Mrs. E. R. Leatham, and can be found in *Prayers for Children* (Simon and Schuster, New York). "Thanksgiving," a song with words by Emerson, is in *Singing and Rhyming* (Ginn & Co., Boston). An appropriate hymn to accompany the Pilgrims to church is "Old Hundredth," in *The New American Song Book* (Hall & McCreary Co., Chicago). "The Muffin Man" is in *Children's Games from Many Lands* (Friendship Press, New York).

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The "Impossible" Journey

(Continued from page 59)

the guide confessed that he was hopelessly lost. He could not even direct the way back to their old camp, for all landmarks were covered. Even the horses and mules were frightened, but the lead mule finally saved them when the party set out in the direction of their old camp.

When the storm was over, Dr. Whitman said to General Lovejoy, "I must go back and find a new guide. You will stay here with the animals."

A week passed before Whitman and the new guide returned. Now, they were soon on the trail once more, and Dr. Whitman counted the days impatiently. The time came when they stood on the bank of a frozen river and their guide refused to go on.

"We cannot cross," he said.

"We *must* cross!" Dr. Whitman ordered.

At either bank the water was frozen solid for 200 feet from shore. Beyond, the river flowed deep, swift, and treacherous. With a heavy pole in his hand, Dr. Whitman urged his horse out on the ice. When the ice broke, horse and man disappeared into the icy water. But quickly they were in sight again, and the horse swam toward the opposite shore with his rider. With the pole, Dr. Whitman broke the ice, and at last horse and rider struggled up the bank. The guide and General Lovejoy followed, urging the pack mules ahead of them.

The men dried their clothes before a warm fire which Dr. Whitman had built, while the animals foraged in the woods near by.

Through the long winter weeks, the men and animals suffered cold, hunger, and exhaustion. Often, even to Marcus Whitman, it seemed impossible to go on. But always they did go on, and at last they reached the Santa Fé Trail in the south. Now the traveling was easier, but the time was growing shorter.

When they reached St. Louis, Dr. Whitman was happy to learn that Congress was still in session.

"I must get there in time," he said to General Lovejoy, "to talk with President Tyler. You will remain here and try to interest families in migrating to the Oregon country. If enough families locate there before the boundary question is settled, Oregon will be ours."

Marcus Whitman left immediately by stage. Day after day as the coach lumbered over the rutted roads he kept asking himself, "Will I be too late?"

And then one day he stood before President Tyler in the White House. In his rough, ragged frontiersman's costume, Whitman made a strange appearance, but there was nothing strange about the speech he made. Listening, the President marveled at the courage of the man. Four thousand miles he had traveled, risking his life a hundred times. For himself he asked no favor, but for the American Republic he had helped to gain a vast, rich territory.

When Dr. Whitman left the White House he was a happy man. The President had promised to postpone the Oregon question in Congress. Postponement meant victory, for Dr. Whitman knew that General Lovejoy would succeed in persuading a large number of families to start a westward migration when spring came.

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17" High
7¼" Wide
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Captain Willie Whale

(Continued from page 97)

learn to slap his huge tail, sending the water spraying in all directions and pushing himself along.

One day a huge swordfish found Captain Willie Whale and decided to have him for dinner.

Quickly all of Willie's friends swam around him while the big gray whale shouted, "Swordfish! Captain Willie Whale is a land whale, and if you even come near him, the land people will come after you and cut off your sword."

At these words, the swordfish shook so hard that he made huge waves. Then he swam away and after that, he followed behind.

One day, near a little island, Willie began to feel flat and limp.

He didn't feel like playing or slapping his tail or doing anything.

The ocean rocked and rolled him. He didn't care.

The whales sprayed him with water. He didn't notice.

The porpoises turned funny somersaults. Willie just sighed.

His smile was gone.

His hat sagged sadly.

What was happening to Captain Willie Whale?

His friends were worried.

Finally, some birds from the near-by island settled on Willie's back.

"Hey, look," they screamed. "Here's Captain Willie Whale."

"Captain Willie, the children on Main Street miss you when the Toyland Parade goes by."

Two big tears rolled down Willie's cheeks.

The big gray whale shouted, "Can't you see that Willie's sick?"

Then the birds became very quiet.

Everyone thought and thought.

After a while, one very wise bird said, "Willie needs air. That's all. All whales need air once in a while. Now everybody get in line. Then each in turn must blow air into Willie's spout here."

Six birds stood around Willie's spout while the whales, the porpoises, and the dolphins took turns blowing air into Willie. Further away, the swordfish stood guard. He wanted to blow too but the big gray whale said that wouldn't do at all. His sword might slip.

Slowly, Willie's smile returned. His hat sat straight and beautiful on his big blue head. His big tail wiggled a little. He began to feel full of pep.

"Now then," decided the birds, "we'd better take you home. You really are a land whale, Willie."

They found a few ropes, still fastened to Willie and they began to tow him home.

Willie's friends followed for a while.

"Someday, I'll come back again," promised Willie.

Finally, the birds pulled him so fast that he was lifted into the air. Captain Willie Whale flapped his tail and blinked his eyes as he watched the whales dive deep into the ocean.

Willie thought he liked better the feel of the sun on his back as he floated through the air.

After a long while, he heard, "Here comes Captain Willie Whale!"

"He's back. Hi, Willie Whale."

The children on Main Street laughed and cheered.

Willie blinked his eyes and slapped his tail.

Captain Willie Whale had been to sea—but now he was home to take his old place in the Toyland Parade.

Christmas cards being printed by 4th graders

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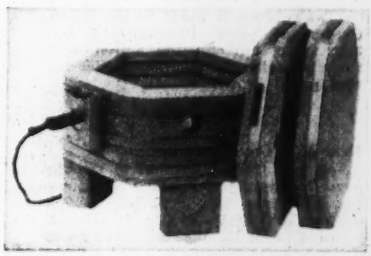
Folding Stage—The Horn Folding Stage eliminates costly and time-consuming stage building. The stage, which is mounted on wheels, can be rolled into position and secured with floor stops. When not in use it can be folded to 3½ inches high.

The stage is available in 15- and 24-inch heights and widths of 6, 8, 10, 12, 14, and 16 feet. Each size can be obtained in one or more sections, which measure 22 inches each. Brunswick-Balke-Collender Co., 623 S. Wabash Ave., Chicago, Ill., is the distributor.

Light-Bulb Changer—Light bulbs of 15 to 1500 watts and up to 42 feet from the floor can be changed easily from the floor or ground with a Sebrell light-bulb changer. An angle adjustment and an insulated five-foot section for added protection are two of the attachments which can be used with the aluminum sectional pole.

For a price list and descriptions of the various light-bulb changer attachments, contact the J. B. Sebrell Corp. offices at 300 S. Los Angeles St., Los Angeles 13, Calif.

Inexpensive Sectional Kiln—The C-110-4 kiln, a popular small model manufactured by J. J. Cress Co., of New Jersey (P.O. Box 67, Collingswood 7, N. J.), sells for about thirty dollars, f.o.b. factory. The kiln weighs fifty pounds and is sectional so that it can be easily moved about. It measures 11" x 11" x 6½" in depth and will heat to 2000 degrees. Additional shelves are available.



Primary Arithmetic Punch-outs—If you believe in learning by doing at the primary level, the Winston Primary Arithmetic Punch-outs are designed for your use. The four sheets of Punch-outs include a clockface with hands, 36 addition and subtraction combinations, a sheet of play money, and a simplified ruler. The Punch-outs are distributed by The John C. Winston Co., Philadelphia 7, Pa.

Postage-Stamp Service—Philatelist-minded girls and boys can receive specially assembled monthly collections of stamps correlated to their social-studies courses. The program is designed to stimulate greater interest in geography, history, language, and customs of various countries. For samples and descriptions write to Herbert Leeds, Stamp Adventures, 8 Balfour St., Valley Stream, N.Y.

Self-timing Leader Tape—Audio-Devices, Inc. (444 Madison Ave., New York 22, N.Y.), has recently produced a strong, durable white plastic leader and timing tape. The tape is easily marked with pencil or ink and useful with standard 1¼" magnetic recording tape.

It not only acts as a threading leader and identification label but also serves as a protective outer wrap for the tape on the reel. The tape is available in 150-foot reels and comes in self-dispensing containers costing $.60 per reel. Ask for it at your audio-visual dealer's or supplier's.

Educational Games—The old favorite song, "Ten Little Indians," has been adapted to spelling and counting for preschool children. A combination of six glossy colors and the "flip-over" action of the movable blocks is eye-catching. A copy of the song is also enclosed with the game by the manufacturer—the Sifo Co., of St. Paul, Minn.

For older girls and boys the Ideal School Supply Co., 8312 Birkhoff Ave., Chicago 20, Ill., has a grouping frame for teaching multiplication and division facts of two's through five's. The frame with cords, beads, and instructions costs $1.50.

A Christmas Carol Idea

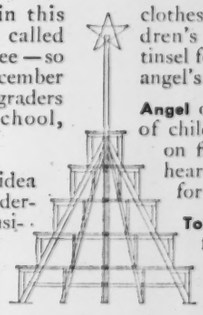
Retta Brown School, El Dorado, Arkansas · Portia Byrd, Principal

The Singing Christmas Tree

New, appealing way to put on a successful Christmas program for room or assembly. Cost — relatively small. Uses minimum space. Takes no more effort than for ordinary program. The children love it.

You may be interested in this beautiful carol program called the Singing Christmas Tree — so successfully used for a December P.T.A. meeting by the 6th graders of the Retta Brown School, El Dorado, Arkansas.

40 pupils took part. The idea was explained for all to understand it and become enthusiastic. The carols chosen told nativity story. To add dignity to program, the group wore white surplices over regular clothes. Stems of holly in children's hands were wrapped in tinsel for glitter and beauty. Also angel's wings and star glittered.



1⅛ inch to the foot.

Angel on top step. Then 4 steps of children. Bottom row stood on floor. Carols were well rehearsed with tryouts on platform with group in place.

To construct the framework for platform, see diagram left—*scaled 1⅛ inch to the foot.* Be sure platform is sturdily built by an experienced carpenter.

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25¢ **SCHOOL SERVICE CO.** Please send me your new booklet, "TOOLS OF TEACHING," a graded, illustrated catalog of Hectograph and Spirit (Direct Process) Workbooks, Posters, Music, Flannel Board Sets, Games and other Teaching Aids. I enclose 25c to cover handling.

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$1. **CHRISTMAS ART SERVICE.** Send me postpaid your big giant size 1953 Christmas Art Packet for lower grade pupils. I understand it comes PRINTED actual size on colored stock and includes Complete Holy Night Scene, Calendar Picture, Wall Size Santa Claus, CHRISTMAS List Book, Gift Cards, Table Angels, Greeting Cards, Candles, Hot Dish Holder, etc. Scores of things children enjoy making. ☐ I enclose $1.00.

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FIRST CLASS MAIL

Dear Miss Owen:

Today at noontime I read the editorial by Ezra Taft Benson in your September issue. I was greatly impressed by what he said. Then, to my dismay, I picked up a news magazine and find that he is advocating a one-cent tax on bread for the wheat subsidy. Do all men in public life talk out of both sides of their mouths. . . . . ?

Theresa M. Jeneta, *Oklahoma*

A tax on bread does seem to be a poor way to pay for the wheat subsidy, but let's give Mr. Benson a chance. The tax is still in the early stages of discussion and Mr. Benson does have a real problem, since the farmers of America voted so overwhelmingly for the conditions accompanying wheat-price support.

★

Dear Miss Owen:

I am a new *Instructor* subscriber and when I saw the title of the article "Club Your Discipline Problems" (September 1953, page 23), I thought for sure you were advocating corporal punishment until I read further. I have been assigned to a square-dancing club in our school and I got lots of good suggestions from your article. . . .

Alexia L. Laufer, *Florida*

We had several letters commending Mr. Nareau's and Miss Sweeney's article. We never visited their school but we're sure it must be an up-to-the-minute place. Photographs that they have sent showing activities in their school reflect opportunities for real pupil growth.

★

Dear Miss Owen:

We were very interested to see the page "Sending the Message" (September 1953, page 61). You pointed out the completion of the first continental railroad in Utah. We find that's about the only thing people know about our state. We wish the rest of the country would recognize that Utah ranks first in the mining of gold and second in the mining of copper. It produces one-third of the country's silver and is the only state west of the Rockies which produces pig-iron. It is second in the production of asphalt and has large deposits of alunite from which aluminum is made. Furthermore, Utah ranks fifth in the clipping of wool and it is a leading onion-growing state. It is popularly nicknamed "the beehive state" because it is famous for its industry and hard work. How about giving Utah a little publicity?

Jeff Cavanah, *Utah*

We don't have to give it any publicity—you have already done it. How did you happen to forget to mention Great Salt Lake, and the fact that the stockyards of Ogden, Utah, are the largest west of Denver, Colorado? Also, Mr. Cavanah, have you ever considered moving to Texas? With such state loyalty you should be very popular.

★

Dear Miss Owen:

Thank you for Jessie Todd's article, "Setting the Stage for Creative Art" (September 1953, page 64). Miss Todd certainly hit the nail on the head. Several years ago my daughter attended school and had Miss Todd for an art teacher. All sorts of talents, that we never knew existed, seemed to come to life. She has been interested in art ever since.

Mrs. Arthur T. Warren, *Illinois*

We are sure that Jessie Todd must get great satisfaction from her work. She inspires teacher and pupil alike.

★

Dear Miss Owen:

I wonder how often a teacher and her pupil have something published in the same magazine at the same time.

Reading "Let's Laugh" in the September *Instructor*, I saw an anecdote sent in by Ruth O. Hambrecht, of Prescott, Wisconsin. Mrs. Hambrecht was my teacher in grades 1 and 2. She taught me to read! So I think it is a coincidence that her anecdote and my article were in the September issue. I'm grateful that she gave me such an excellent start in school.

Perhaps you've had several instances like this, but it is interesting.

Dorothy House Guilday, *Wisconsin*

No, Mrs. Guilday, I don't think we have ever had such a coincidence reported to us before—and we certainly hope that Mrs. Hambrecht sees this letter. She's getting a compliment which traveled from Wisconsin to Dansville, N.Y., and back to Wisconsin.

★

Dear Miss Owen:

My September *Instructor* was certainly attractive. I particularly liked Mr. Pepper's column "Spotlight on Canadian Schools." Our town is near the border and it's nice to know what's going on in our neighbor's schools.

Helen E. Marx, *Wisconsin*

We echo your feelings. That is why we publish the column.

★

Dear Miss Owen:

New Zealand education owes a debt to the group of young men, Educational Aids and Services, who introduced your magazine to this country. It's the biggest, brightest, best effort in its field to come to New Zealand and should rejuvenate our practical teachers greatly.

Bruce H. Byasick, *New Zealand*

Praise from New Zealand, no less! This is really strong praise considering that seasonal material for special days reaches there too late to be of full use.

★

Dear Miss Owen:

In the crossword puzzle in the September *Instructor*, number 17 in the down column was "something that grownups drink." The answer was tea. I think that it should have said "something that grownups drink and they shouldn't," or "a beverage." I don't think it is right to distinguish what is proper for adults and children to consume. It is either right to drink it or it isn't.

Marilyn Mark, *Georgia*

It could be that you are right, Marilyn, but we'll wager that about 100,000 of our readers disagree with you. Just to make an issue of the matter we'd like to raise one question. Is there not a difference in the metabolism of children and adults that calls for a different caloric intake?

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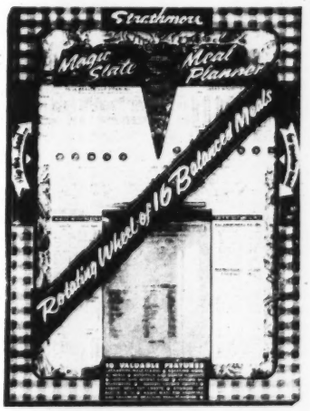

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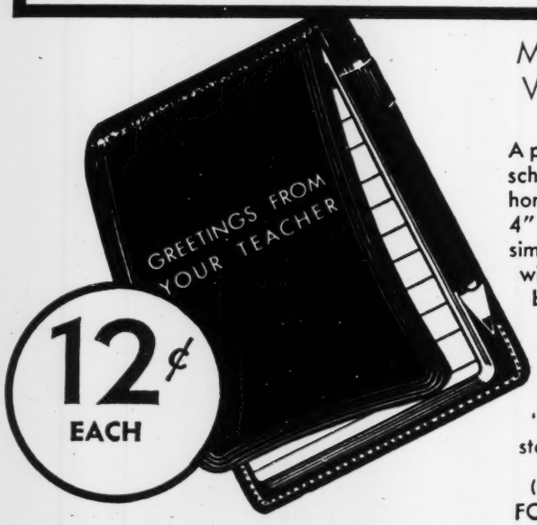

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